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Nov/Dec 2011 \$6.99

#32

HORROR HOUND

The Horror Fan's Magazine!



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P.O. Box 710

Milford, OH 45154

• THE UNDISCOVERED STAGE •

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Please send all content and article ideas to:
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Advertising rates can be viewed online, or by con-
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Printed in the U.S.A.

LETTERS • LETTERS • LETTERS • LETTERS • LETTERS

Dear HorrorHound,

I've been an avid reader of HorrorHound for
nearly two years. I'm constantly amazed by
the amount of research and level of detail that
shows up in your regular features. The letters
from readers and tattoo pics gave me an idea
for a way to pay tribute to the movie that
opened my eyes to the world of horror, *The
Monster Squad*. My friend's mom recorded it
off TV when we were around 7 years old,
and we watched it every chance we could. I
can recall many a school snow day filled
with junk food and Wolfman's Nards. I later
"borrowed" his VHS and played it at college
parties, trying to introduce Fred Dekker's
masterpiece in '80s filmmaking clichés to as
many HorrorHounds-to-be as possible. The
attached pictures depict the portrait work of
Ryann Mukasa, a gifted tattoo artist at
Sacred Art Tattoo in Rockford, Illinois. He
designed an amazing *Monster Squad* half
sleeve that serves as a tribute to the film
that started me down the path of horror.

Mike Straub (Freemansburg, PA)

Well, you're just the best there is. And hav-
ing said that, there are a few points that I
would like to bring to the table. First of all, I
am a dohard horror fan - have been since I
came out of the womb. Second, I'm 24 years
old in my first year at UWQ, studying english lit for right
now because it seemed to be the only program offered
that interested me in any way. My goal is to eventually
open a book shop specializing in rare and ancient horror,
but until then, I bleed and breathe horror, ESPECIALLY
Stephen King. I could tell you anything and everything
about the guy and all of his books. My passion lies in hor-
ror, and I'd do anything to be able to work in the field. If
you have any suggestions or recommendations to get my
foot in the door, even if you can't offer me a job, I'd be
delighted to hear them. Thank you so much.

Sincerely yours, Megan Strison

Thank you very much, Megan. The best advice we can
give you is the most obvious: Don't stop writing. Take
every opportunity that comes your way, and go out of
your way to make your own opportunities. Most everyone
at HorrorHound have spent many years writing blogs,
online reviews, interviews, stories - creating and assist-
ing in fanzines, newspapers - you name it - HH

HorrorHound has quickly become a magazine I look for-
ward to reading every time it hits the newsstand. I have
been a life-long fan of horror ever since I used to rent the
old Universal Monster movies from the library. Being a
huge comic fan, I was recently excited to pick up an issue
which focused on horror, but I was dismayed to see
that the best horror comic around received no atten-



tion. I am talking about Scott Snyder's and
Rafael Albuquerque's *American Vampire*.
While it may not have the big-budget tele-
vision series that *The Walking Dead* does, it
tells a powerful and enthralling story of a
new breed of vampires and the history of
America through their perspective. Filled with
violence, terror and conspiracy laden myster-
ies, this is a book every horror fan must read.
Thanks for all the good work.
Josh Plock

Dear HorrorHound,

About two years ago, some friends dragged
me along to WonderCon in San Francisco.
Since then, I've steadily entered fanboy terri-
tory, transforming slowly but surely into a comic-
book junkie. But unlike the muscle-headed,
light-wearing superheroes my friends adore, I
found a stronger passion in the horror genre.
I've devoured recent titles, like *Ennis' Crooked*
and Moore's *Neonomicon*, and followed up with
other popular titles, like *Mignola's Hellboy* and
Powell's *The Goon*. But never have I come
across such a great reference for horror comic
enthusiasts than what appears in issue #30 of
HorrorHound. The bottom-page facts provide a
treasure-trove list of titles to scavenge for as
my next con. And as for the inclusion of *Fright*
Night comics in the *Fright Night* retrospective, one
word says it all - wow!

Ryan King (Vacaville, CA)

Hello - I wanted you to know that you had a new fan as
of issue #31. I collected a lot of other horror magazines, but
had never seen HorrorHound before. *The Thing* cover
was great and hooked me right in [and *The Thing* poster
was awesome, too]. I love the retrospectives and was
excited to see you have a lot of great looking back issues
included on one focusing on my fave, the "Killer Klowns". I
really like the layout and you to the factoids at the bottom of
the page and think you have managed to come up with
something that is fresh and unique feeling. In short - I
love your mag and will continue buying if I'd love to see
an issue done on the *Pumpkinhead* movies, *Killer Doll* and
Puppet flicks. *The Funhouse/Tobe Hooper* or the
Leprechaun series. Thanks and keep 'em coming!

Dugg (Madrisonburg, WV)

Ghastly greetings, heinous HorrorHounds,

I've been a regular reader for quite some time now
and I've seen the magazine grow over time and really
come into its own, to the point where HorrorHound is one
of only a handful of mags that I never miss an issue of. I
have almost every issue since the first I ever bought, #6
with the *Grinhouse* cover.

One of the things I really appreciate is how you've
found your own unique niche in the world of monster

This issue is dedicated to the memory of David Hess

mags. You're one of the few rags on the rack that regularly devotes space to the mask-making community, and your coverage of horror collectibles is always expansive and up to the minute. I especially appreciate the retrospectives (I'm more of a fan of older movies than the more-recent genre fare, personally), the Video Boom series, Kitley's Krypt, and the reverence and devotion you display toward the horror hosts of both yesterday and today is fantastic. Some recent items that particularly impressed me were your Zomow interview a couple issues back (the man is definitely one of my favorite emerging artists) and the spotlight on *The Ghouls* gang.

The big reason I really wanted to drop you a line, though, was to say thank you for the recent issue you dedicated to the world of horror comics. More than anything else, I'm utterly obsessed with horror comics, and even if I wasn't already a regular *HorrorHound* reader, this issue could never be anything less than an essential purchase for me (I especially dug reading about personal favorites like *Tomb of Dracula*, *House of Mystery*, artist Mike Ploog, and the meri's "sweet mag" genre). In fact, such is my obsession that I recently started a blog (called *Werewolf's Meel Inc.*) dedicated primarily to horror comics both old and new (with horror hosts, scream queens, monster mags, classic cartoons, Halloween masks, freakshows, dark rides and '70s Euroleaze flicks also being a big focus). It's still very young, but you can check all the macabre fun at www.werewolfsmeelinc.blogspot.com if you're ever feelin' bored.

Anyway, I implore you to consider making the horror comic issue an annual thing, as there's still SO MUCH MORE material to explore, and more great work is coming out every day (especially in the underground "comic" and "zine" scene). Some suggestions: the output of companies like Warren, Skywald, and (my favorite) Eerie Publications back in the late '60s and '70s, the classic 1980s title *Gore Shmex*, the movie adaptations from *House of Hammer Magazine*, a brilliant indie title called *Fuktor*, and pretty much anything by Mike Mignola. Excelsior!

Wilhelm Scream (The Werewolf of the Comic Shop)

I really enjoyed Christopher S. Overman's artwork of various horror characters sitting in a classroom. What a nice belated birthday present for his sister and your magazine staff made it all come true! Your magazine staff care for the fanel Bravo!

Paul Dale Roberts (Elk Grove, CA)

I had to write to say how proud I was to see my *Thing* From Another World custom figure on page 38 of issue #31. It is part of my range of custom figures. Feel free to check out my Web site at www.distinctivedummies.com.

Thanks again, gang, Martin Cage

[Oops: Last issue we stated that *The Hills Have Eyes* Blu-ray from Image Entertainment was bare bones. It, in fact, comes with a number of extra features. ~ Editor]

THIS ISSUE:



Letter from the Editor:

Yet another year comes to a close, and once again, cinemas were littered with remakes of classic horror films (including *Fright Night*, *Straw Dogs*, *Don't Be Afraid of the Dark* and *Piranha 3D*, if you count that). In fact, remakes are such a touchy subject (and have been since *HorrorHound*'s inception) that we thought ... why not dedicate an entire issue to them? Love 'em or hate 'em—everyone has an opinion on the glut of remakes we have suffered through over the last decade. Did I say suffer? ...

While not every horror remake is horrible (*Down of the Dead*), we sure have been provided with more than enough reason to lament the cinematic trend (*Prom Night*). So throughout this issue, the *HorrorHound* staff divided up the bulk of Hollywood's repurgated titles to give a fair and honest review of each title. In fact, we grade each film based on the various merits that make up the production—acting, directing, writing, music and gore. Is *The Hitcher* your favorite remake? How about *Amityville Horror*? Check out page 26 to see how each film fared.

To help celebrate this issue's theme, we have included a number of exciting articles, ranging from our retrospective feature on the highly popular *The Fly* film series (the classic run and its remake pairing). *Horror's Hallowed Grounds* takes a tour of the filming locations of Rob Zombie's *Halloween* (page 46). Jon Kitley takes us back into the Krypt (page 62) with a pair of remakes from director Larry Buchanan. *Zontar: The Thing from Venus* and *The Eye Creatures!* Plus, we have an in-depth article on the tagline "It's Only a Movie" ... made famous by *Last House on the Left*. This line was reused and reinvented a dozen times—check out that piece located on page 34!

~ Nathan Hammen (Editor-in-Chief)

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Remake Status: Since 2007, Platinum Dunes have been teasing at the potential 3-D remake of Alfred Hitchcock's *The Birds*. Set to star Naomi Watts and George Clooney, the film has never materialized.



HORRORHOUND

CHILLERAMA!..... by Nathan Hanneman

Released in limited distribution to theaters this fall came a new anthology horror film from the makers of *Hatchet*, 2001 *Maniacs* and *Wrong Turn 2: Boasting* four original stories which are filled with gore, disgusting bodily fluids, nudity and extreme violence, the directors of the feature sought out to present one of the most-disturbing horror films to grace theater screens in years (if ever). *Chillerama* has been met with various criticism – many being unable to get past the excessive amounts of lewd humor and a filming style that would make Lloyd Kaufman and John Waters proud. One thing that is for sure – the movie will get your attention.

To tell the story of *Chillerama*, or better yet, to tell the story of the making of *Chillerama*, we thought to go directly to the source. We should have known this would have resulted in some dramatic over-telling of the film's origin – as writer/director Tim Sullivan begins his explanation, "A long time ago, in a galaxy far, far away"...

Sullivan continues, about that time; "Me and Adam Rifkin were making *Detroit Rock City* together. It was the first time we had collaborated, and we realized that we grew up liking the same things – monster movies, monster magazines, monster comics, MAD magazine! We also shared a love of drive-in movie theaters, 'Rif' having grown up in Chicago, and me in New Jersey, which was where we both saw most of the cult-classic horror films. We both lamented the loss of that experience in an era where video stores were plowing drive-ins and grindhouse cinemas on the extinction list. And so, also having been weaned on anthology films such as *Asylum*, *House That Dripped Blood*, *Tales from the Crypt* and later, *Creepshow* and *Twilight Zone: The Movie*, we decided we would follow up *Detroit Rock City* with an homage to drive-in movies in an anthology framework – four distinct mini-movies that would be playing at a drive-in, with a drive-in through-line actually becoming the fourth and final mini-movie. For a while, we were trying to cut a deal and make it *Famous Monsters: The Movie*, but when that fell through with the then-editor of "FM," who wanted it to be a G-rated family film, we mentioned this idea to Gene Simmons, a big monster kid himself, who loved it and attached himself as a Rod Serling-type host. The three of us then pitched the idea to MTV who bought it, only to immediately ask us to change everything about it – the drive-in setting, the anthology aspect. It was very bizarre. The old, 'I love you, now change' routine. Rif and I wrote a script that was like a morphing of *Breakfast Club* and *Outer Limits*, which we liked, but was nothing at all like what we had pitched. Reality TV came along and killed any type of *Chillerama* project at MTV, so eventually Rif and I got the project back. But by that point, I was on to my 'Maniacs' movies and Rif was on to *Look and Underdog*, and *Chillerama* had taken a back seat. But we both never forgot about it. It truly was a passion project. And then Adam Green and Joe Lynch came along – two guys who are the real deal and love the genre and everything



about it as much as us. Green had done *Hatchet* and Lynch had done *Wrong Turn 2*, and we had been hanging out together at the 'Masters of Horror' dinners where the four of us always felt like mere apprentices, just grateful to be sitting at the same table as Carpenter, Craven, Landis, Hooper, etc. ... And so we started hanging out apart from these dinners, kindred spirits getting together at the Rainbow Bar and Grill to talk rock and roll and horror flicks. One day, me and Rif started telling them about *Chillerama*, and a giant light bulb the size of Simon Cowell's ego turned on over everybody's head." Joe Lynch added, "We just started talking about B movies we loved as kids over plates of calamari and other fried foods, and then Rif and Tim invited us to be part of *Chillerama*. Green, Cory Neal and the AntiScope gang then found the money, and we were off to the races."

"The original idea for *Chillerama* was to make modern updates of the four classic movie monsters: *Dracula*, *Frankenstein*, *The Mummy* and *The Wolfman*," Sullivan continues, "Rif and I had commissioned artist Brad Parker to create mock posters for *Diary of Anne Frankenstein*, *I Was a Teenage Vampire*, *Zombie Drive in* and *Werewolf of Alcatraz* (The Mummy became a zombie). Green immediately sniped up *Anne Frankenstein*, to I am sure the eternal horror of his Jewish heritage, Lynch took *Zombie Drive-in* and changed it to *Zom B Movie*. Rif decided we needed a giant-monster movie and went with *Wadzilla*, that left me with *Teenage Vampire*, which I had always envisioned as a tribute to teen-angst flicks such as *Rebel Without a Cause* all the way to *Twilight* and *High School Musical*! Growing up preferring the guy next door to the girl next door, I always responded to the gay subtext of films such as 'Rebel' – I mean, c'mon, it's pretty obvious Sal Mineo is in love with James Dean in that flick, just as it's not a real stretch to view Zac Efron's dilemma in *High School Musical* where he is trying to choose between sports and drama club as something else entirely. Especially when he has dance numbers in a locker room pulling off his shirt and singing lines such as 'I got my hands on the ball' and 'Time to choose which team I play for,' ... [laughs]. I did a first pass at the script and no one was happy with it. Especially me. It took place in modern times. It was very crass. And then Lynch called me up and said he had this vision of Zac Efron transforming into



Ron Jeremy, complete with leather chaps and chains. He called it a *Wernbear*. And then me and Rif were talking, and we thought how cool it would be to make my segment a musical, and set it on the beach in the '60s like one of those Roger Corman *Beach Blanket Bingo* pictures. Between those two conversations, *Teenage Vampire* became *Teenage Wernbear*, and I knew exactly what my segment needed to be.

"We were blessed in that we went into production with a distribution deal already in place with Mark Ward at Image. Mark is a true visionary. He was actually the very first person I met with 10 years ago about making 2001 *Maniacs* for Anchor Bay when he was working there. He saw that the day would come when distributors such as Anchor Bay would run out of reasons to repackaged *Evil Dead* and would need to start bankrolling their own original titles. This is exactly what he did years later with Adam Green and *Hatchet*. Mark actively chased



Did You Know? In *Chillerama*'s *Wadzilla*, a mutated sperm escapes, grows into Godzilla-size and destroys New York City. Creature effects on this story were handled by the Chiodo Brothers (Killer Klowns from Outer Space)



Chillerama, and when he landed his new gig at Image, he championed the project and convinced Image to believe in our concept of taking Chillerama on the road and playing at drive-in theaters and VOD before hitting the Blu-ray and DVD marketplace. So hats off to Mark Ward and Image for believing in us and for giving indie filmmakers a home.

"Because of the ultra-tight budget and lack of studio interference, each one of us had full creative control of our segments. It was almost like when KISS went out and did solo albums in the '70s. The four of us each bring a different slice to the Chillerama pie. Rifkin brings Jack Arnold meshed with Woody Allen. Greene brings James Whale crossed with Mel Brooks. Lynch is Lloyd Kaufman meets Sam Raimi. For me, I wanted to mash up Roger Corman and John Waters. With it being a musical, I was channeling Rocky Horror and Hairpray every step of the way, even writing the songs which is something I had never done before. I was given full permission and even encouragement to embrace the 'queer-fear' subtext of my previous films and bring it front and center, which I did wholeheartedly. The challenge was to do so without the ever-present concern of not going 'too gay.' I always kidded the other guys about their segments being 'too straight,' but all kidding aside, whether I like it or not, there is still the very real truth that gay characters and gay themes are still not 100 percent universally accepted. But with stuff like *Brokedog Mountain*, *Glee* and *Lady Gaga*, more and more, the younger generation is not even blinking an eye whether it's gay themed or not. So that was a challenge. And I must admit, there were times, such as when an obviously homophobic park ranger literally stole my script from my director's chair and started telling me what I could and couldn't shoot and threatening to shut us down, where I felt like I was living in Nazi Germany. (And then I realized I was on the set of *Amélie* Frankenstein). But, I have to say, to have something such as *Teenage Werewolf*, and to have it star Sean Paul Lockhart (formally Brent Compton, the number one gay adult film star of all time making his mainstream debut), in a movie that is being shown to ALL audiences is quite groundbreaking, and I am grateful and humbled to have been given the chance to tell a story about acceptance in the context of a very twisted and outrageous film."

Adding onto Sullivan's story, director Joe Lynch says of his installment: "Aside from Rifkin saying 'Zombies at a Drive-In,' the



idea of *Zom B Movie* was a culmination of years of watching zombie movies and saying 'What's left to say with them?' as well as culling from a script I had been working on for years called *The Ozoners*, about a monster running amok at a drive-in. In terms of zombie movies, Romero of course is a master of the undead subtext 'n' satire, so I always grew up watching zombie movies and looking for the other message. Having loved movies like *Evil Dead*, *Rocky Horror*, *Re-Animator* and *Return of the Living Dead*, which were more humorous, over-the-top takes on the zombie lore – not to mention sprinkling in darker, more sexual nuances – I also wanted to tap into the kinds of taboos not often seen in those kinds of movies, but one you'd not be surprised wasn't made in the '80s. I always had the quote "When there's no more room in hell, the dead shall FUCK the earth" in my head for years, so when the idea of making MY homage to zombie movies I grew up with came about, I jumped in with delight. With *The Ozoners*, it was an idea I've had since I was a kid going to the drive-in back in New York before they all dried up, being stuck and scared at a drive-in, but since that movie was still just a script on a hard drive and Chillerama was actually happening, I found myself quickly stealing ideas from Ozoners, especially since I could get away with a LOT more with the anthology construct. It was one of the most-fun scripts I've written and happened very quickly, just an outpouring of



cinematic depravity and nostalgia for the good ole days of the communal movie experience, which was one of the main reasons for doing this – what did we want to try to see on the big screen with a huge audience? Giant killer sperm? Yes! A new spin on the beach-blanket movies? Wicked! A Jewish Frankenstein? Mazel Tov! Zombie sex! Sign me up! So it was just a blast from the beginning."

The only question now is... pending the film's success on home video (available in both DVD and Blu-ray formats on November 29th), are there any plans to continue the *Chillerama* series? "The sky's the limit for Chillerama," Sullivan exclaims. "The visions is for this to go on and on and on. Just like the budget deficit, only planned. Hopefully, some aspiring horror filmmaker digging on Chillerama today will one day be helming his own segment of Chillerama Part 19." Joe Lynch flashes: "We immediately had the idea that if it worked at all and the name Chillerama branded itself a bit, we could then foster and support four new directors. That, to me, is the most exciting aspect, and the directors who have approached us with wanting to do one is staggering, so cross your fingers and buy your copies of Chillerama kiddies because not only will you be supporting indie horror at its craziest, but also ensuring that more edge-of-your-mind madness will be coming your way. Like *Tales from the Crypt*, I was always excited to see who was gonna direct episodes each season, and if all goes well, some of your favorite directors, old and new, could have a crack at Chillerama. As a fan, I really hope so, I wanna see some of these guys truly unleashed!"



Adam Green
Horror fans love Adam for his creation of the '80s throw-back films, *Hatchet* and *Hatchet II*, starring Kane Hodder, as well as the 2007 Joel Moore film *Spiral* and 2010's well-reviewed *Frozen*.



Joe Lynch
Working as an actor, writer, producer... you name it... Joe Lynch has worked on such films as *Terror Farmer*, *Frozen*, *Thelma and Louise* II. His directorial debut was 2007's *Wrong Turn 2*.



Adam Rifkin
A comedy and family-film writer, Adam has created such stories as *Small Soldiers*, *Mooseheart*, *Underdog* and directed both *Detroit Rock City* and *The Chase* (starring Charlie Sheen).



Tim Sullivan
This writer/director/producer is most well known for his two 2007 *Maniacs* films, as well as 2009's *Darkwood*. He also served as a writer on *Snoop Doggy's Hood of Horror*.

I'M CRAZY FOR THIS PLACE: BEDLAM

by Jessica Dwyer

If the films *Pottergeist* and *The Amityville Horror* taught us anything, it's that you should be very careful when you purchase real estate. The history of a building can come back to haunt you... sometimes quite literally. Now imagine if you will *House on Haunted Hill*, but instead of a house, it's an entire massive hospital for the insane. Now imagine someone decided to convert the structure into luxury apartments. That's right – apartments. As in people living in rooms that once housed crazed schizophrenics and psychopaths with padded walls – now replaced by designer framed art and tasteful paint. If you think this is begging for trouble, you'd be right. *Bedlam* follows a group of 20-something occupants who live (and work) at the complex – led by Theo James (next year's *Underworld* sequel), who stars as our hero, Jed Harper.

Jed himself has been recently released from a mental hospital – and as having visions and seeing dead people. Knowing what he sees is real, Jed manages to con his way free from the doctors as he helps the spirits he comes in contact with get closure and move on. His powers lead him to *Bedlam* Heights where his cousin and uncle are in charge of the building – the hospital belonging to their family for years.

Kate Bettany (Charlotte Salt) and her father Warren (Hugo Speer) have a lot of money invested in the project and Jed's appearance is not welcomed, nor are the problems and mysterious occurrences encountered as they try to rent all the newly completed lots. Kate's friends and flat mates Molly (Ashley Madekwe) and Ryan (Will Young) also have to deal with the arrival of Jed, as well as their own issues. Ryan's brother was murdered and as soon as he discovers Jed's abilities, he wants Jed to help him contact his lost sibling. Molly realizes that things aren't quite as they seem in the apartments... all the while increasingly terrifying attacks from the ex-inhabitants of the institution are happening.

Bedlam is a creepy, slick, modern take on the haunted-house tale. It's another jewel in the BBC's crown of supernatural TV that's being produced over in the UK. Hot on the heels of such hits as *Being Human* and the recently transplanted *Stateless Torchwood*, *Bedlam* is both sexy and scary. It's dark and unsettling with some great visuals and atmosphere. *HorrorHound* had a chance to sit and chat with star Theo James and series writer David Allison to talk about the show and how sometimes reality can be just as strange as fiction.

HorrorHound: The place to go for really good horror and genre TV is the UK. Why is it that this seems to be the way things are heading?

David Allison: I don't know – it's really interesting. *Bedlam* was in development for five or six years. We were actually pitching another series, another genre show, a few years ago and no one would touch it. I think it's really interesting how that has changed. But the big thing obviously is *Doctor Who*; it has become such a phenomena in the UK. It's a juggernaut, I mean you can't understand how big it is. But also shows like *Being Human* have sustained and had a life... I think what's really hard is setting something up for a run, getting beyond that first series as well.

We've got such a rich history of sci-fi and horror in Britain. And I don't know why it kind of fell off the radar for a while. It definitely has changed. But we are in a revival and it's wonderful to come to BBC America and be a part of "Supernatural Saturdays" and get a prime-time slot. It's wonderful to be a part



of that. It feels right to be doing it.

HH: How far ahead are you planning the show? Are you working on a second season?

DA: We always wanted to think about it having a longer life than series one. If it doesn't get another, so be it. We were very clear it had to have a 'ghost of the week.' But for us, the serial story was as important. Neil (Jones, one of the three head writers) is a massive *Lost* fan. He's obsessive with clues and all that kind of stuff. We wanted to put stuff in there that would stand up to extra viewings.

By no means have we resolved all the stories. There's this big serial arc about why Jed's come back, what he's doing there, and what his connection to the family and the building is.

Theo James: And the place being set in an old mental asylum... it's so ripe for that kind of material. The kind of suffering that went on there – it's based on a real hospital. The stories are based and inspired by real stories.

DA: We found the patient archives, and it's better than anything you could come up with really on some of the gruesomeness of the stories.

TJ: Forced lobotomies.

DA: Some of them, not even mentally ill.

TJ: Can you imagine?

DA: Some of them were really recent actually. Only closed in the '80s.

HH: What influenced the show and inspired you while writing?

DA: Well, like I said, there's a great history of British sci-fi and horror there to begin with. But we really wanted it to have a visceral sort of storytelling, hit the ground running. We didn't want to be too police and British about it. We wanted it to be very clear – pre-title sequence, high octane. When we first meet Jed, it's like, whos, bang, on the road, text message, go. We wanted to have that real thrill. We wanted it to look dark and creepy but sexy as well – to make it party look. 'Wow, this is the kind of a place I'd like to live' and party. 'No way would I want to live there.'



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TV Horror Update:

The fall television season is fully underway and there are plenty of new shows that you need to catch up on. Shows penetrating the horror genre. To assist, we have compiled a list of every must-see horror-themed program currently on TV or in production.

American Horror Story

This new series premiered just in time for the haunting season on FX titled *American Horror Story*. The six-episode tale features a struggling family recently moved into a haunted home in L.A.

Dexter

The sixth season of *Dexter* finds the character one year after the events of last season, but with emphasis being played on religion, and the addition of actors Colin Hanks, Edward James Olmos and Mos Def. Currently airing on Showtime.

Being Human

This Syfy-based show is on hiatus until January when it launches into its second season. Parallel to this, the UK's BBC recently announced plans to premiere a fourth season of the original British-based show.

Death Valley

MTV launched this new *Cop*-style drama-drama at the end of August about a special LAPD taskforce, who police the supernatural crimes involving zombies, werewolves and vampires.

Face Off

The Syfy channel reality-show competition features makeup and effects artists. After a successful first season, look for the show's sophomore run to begin in early 2012.

Making Monsters

Travel Channel unleashed this reality show based on the work of Ed Edmunds and Distortion Unlimited as they get ready for Halloween, *TransWorld* and various other events surrounding the mask and prop world.

Supernatural

At the end of September, the CW premiered the seventh season of this hit show that has been dealing with monsters and demons, heaven and hell, longer than any other show on this list.

Teen Wolf

Love it or hate it, MTV has a hit with this '80s film turned television drama and will be returning in 2012 with a followup season!

Todd and the Book of Pure Evil

This Canadian teen comedy revolves around the world of horror and death-metal music. Picked up for a second season (now airing in Canada), you can check out the first 13 episodes online at FEARnet.com, Amazon.com instant view and iTunes.

TrueBlood

In August, HBO announced that they have renewed *TrueBlood* for a fifth season to air in summer 2012.

The Walking Dead

AMC shocked the world with the removal of Frank Darabont as series show runner. But the dead still walk every Sunday on AMC!

Don't Forget: *Fringe*, *Grimm*, *Sanctuary*, *Ugly Americans*, *Urban Legends* and *Vampire Diaries*.

Bedlam continued ...



Tom Jones in *Bedlam*

TJ: I suppose you'd have to see why these people would remain there for longer than a week, because if it was some shit flat with like feces on the floor or something, you wouldn't hang around, would you? But it's a lovely apartment.

DA: We were influenced by things like Japanese horror, like *The Ring* and *Audition*, and films like *The Orphanage*. I think a lot of those ... what they have in common is that they aren't so much gory ... it's the use of that technology really. Almost nothing scary is shown; it's just the fear of what you might see. I think the best part of supernatural storytelling is the fear. And that's what *Bedlam* is really, it's what's inside the box.

TJ: There's something about the genre, where they tell the story and you know about the horrific way someone has died, like in *The Ring*. But you infer stuff from that - you don't see it and it freaks you out even more.

DA: There was this show called *Tales of the Unexpected* [on television] when we were kids, and it freaked us out. But it wasn't exactly horror; it was just spooky tales. It really influenced us I think because it was all about the story. It was just a quiet freaky story. And we wanted to have that sense. We had to feel that it was scary on the page. We didn't want to rely on special effects. We had to rely on the story. When you pitched it you went 'Oh yeah, that's creepy' like straight away even before

you started writing it.

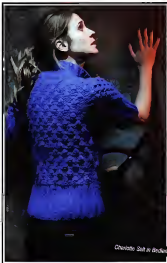
HH: Where is the series filmed? Is it on location?

DA: It's filmed in Manchester. It's made by a company called Red in Manchester. They specialize in making really good drama, that's their thing. The exterior is Bangor University which is in Wales, this amazing gothic building. We wanted something that really stood out.

The funny thing about High Royds [the hospital that *Bedlam* is based upon and where they get all of the grotesque ideas of patient torture from] is that we went to take a look at it right before we started filming, and they are converting it to luxury flats. One of the buildings seems to be completely converted. It is properly Victorian gothic. You see it and you're like, that is not a nice place to live. Then there's another building yet converted, and they still have a mortuary slab in the basement. People are breaking in to get their photo taken on the slab. We phoned the security guard and he was like, 'Yeah, I don't like this place at night.' And we were like, this is our show.

TJ: Yeah, this old man raking leaves said lots of weird stuff happens there.

DA: He just volunteered that, we didn't even ask him. It's so weird, we created this show and there it was for real. 🍀



Charlotte Salt in *Bedlam*

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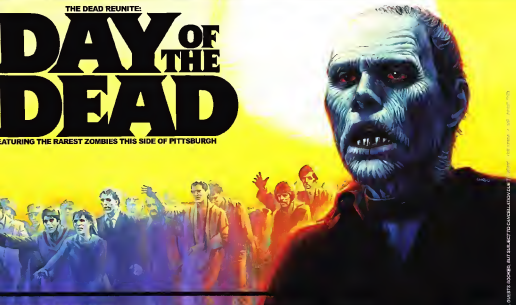
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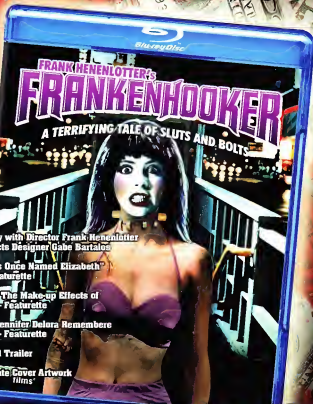
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5 Reasons

Why You Should Be Watching *Torchwood* • by Jessica Dwyer

There are several TV series out currently that have a crossover appeal for fans of the horror genre. Fans may be missing a program that they really should be checking out, either because they've never heard of the series or they just didn't think there was a reason for them to watch it. That's where this column comes into play, to point the way to what could wind up being your new favorite TV show!

Our first choice for readers is the newly Stateside *Torchwood*. The series follows a decades-old secret UK agency, whose purpose is to investigate supernatural and alien phenomena. Their underground base of operations in Cardiff, Wales also just happens to sit on top of a rift in the spacetime continuum. The five reasons why you should be watching:

1 • It's the first-ever spin-off of *Doctor Who*, the longest ongoing sci-fi TV series in history. The Doctor has been around longer than *Star Trek*, *Battlestar Galactica*, and every other sci-fi show, period. He has fought nearly every monster you can think of too. *Torchwood* (whose title is an anagram of the words "Doctor Who") is *Doctor Who*'s more adult cousin airing later at night due to its graphic content (yes, that includes sex).

The first *Torchwood* episode dealt with the mystery behind murders being committed throughout the city, and a glove that allows people to come back from the dead; the catch is it only works for approximately two minutes. There's certainly no shortage of blood – in the same episode a member of a group of underground creatures eviscerates a man's throat.

2 • It's made by the BBC, the people who have been behind some of the best horror TV in recent years, including *Jekyll*, *Being Human* and *Dead Set*. This is all from the same country that gave us Hammer Studios. They know their stuff!

Torchwood is no exception. The series is dark, smart and edgy. Also, no one is safe on the show. Just because a character is a member of the *Torchwood* team doesn't mean they're going to be around for very long. Show creator Russell T. Davies doesn't play to fan favorites ... the story is what's important.

The new season, dubbed as *Miracle Day*, explores the idea of a day when humans can no longer die and all the ramifications of that. No matter the severity of an injury ... you can't die. The horror of this is personified in a morgue scene as doctors and agents attempt to see just how far the newly found immortality of mankind stretches.

3 • Captain Jack Harkness is one of the coolest characters to grace TV in a while. He's (seemingly) immortal, thanks to an adventure gone awry with the Doctor. He's a time agent from the future who's been around the block more than a few times. One of those times, according to Jack, he even got pregnant!

With a long and storied history, Jack's a tragic, heroic figure, and actor John Barrowman carries the part well. John has movie-star good looks with those beautiful sad eyes, the humor. Plus, he's a badass!

4 • The supporting actors are all top-notch, including lead actress Eve Myles who plays the tough-as-nails Gwen Cooper. Gwen is our conduit into the underworld of *Torchwood* through the first episode and beyond. Burn Gorman, Gareth David-Lloyd and Neve McIntosh round out the original cast. They are all spot on in their roles.

Buffy the Vampire Slayer's James Marsters appears in a few episodes of the series as a fellow Captain from Jack's past named John Hart. And in the domestic series *Torchwood: Miracle Day*, Bill Pullman co-stars along with Mekhi Phifer.

5 • The talent behind the scenes is equally as brilliant as that in front of the camera. The new season (*Miracle Day*) has special effects by KNB, with writers that include John Shiban (*Breaking Bad*, *Supernatural*, *Rose* and *The X-Files*), Jane Espenson (*Buffy*, *Game of Thrones*, *Warehouse 13*) and other top writing talent from the UK.

Torchwood is more than worth your time as a horror fan. It's serious, dark sci-fi that's not afraid to push the envelope when it comes to story and keeping the audience guessing. Some of the best genre TV series of the last few years has been coming out of the UK and *Torchwood* is one them. Check out all the original season episodes on Netflix instant streaming now as well as the new season of *Torchwood: Miracle Day*. 📺

This Just In:

Movie news from around the world.

The Lords of Salem

Rob Zombie's latest project is now filming in Salem, Massachusetts and plans to host another horror-heavy cast which, so far, includes Meg Foster, Richard Lynch, Dee Wallace, Bruce Dem, Sid Haig and Sheriff Moon Zombie (just to name a few). The film revolves around the residents of Salem as they are visited by a 300-year-old coven of witches.



Resident Evil: Retribution

Yet another installment in the "RE" film series is currently filming, and looks to bolster their characters once again. U Bingbing has been cast as Ada Wong – a popular character from the gaming series. She joins director/writer Paul W.S. Anderson, and stars Milla Jovovich, a returning Michelle Rodriguez and Johann Urb (playing Leon Kennedy). Look for the film in theaters next year.

Silent Hill: Revelation

Came-Anne Moss and Malcolm McDowell join Sean Bean and Radha Mitchell in this 3-D sequel to the 2006 original film, which itself is based on a popular video-game series. The film picks up with Bean's Harry Mason and daughter Heather on the run from forces that seek out the young girl from the town of Silent Hill. While it has finished filming, no release date has been attached to the film as of yet (although it's expected to come out sometime in 2012).

World War Z

Things have been hectic on the set of the new zombie-apocalypse flick *World War Z*. The film (based on the popular book written by Max Brooks) is being directed by Marc Forster (*Quantum of Solace*) and stars Brad Pitt (whose company, Plan B Entertainment, is also producing). The movie is reportedly going well over budget and have hit a few snags during filming (including the productions' prop guns recently being confiscated by a SWAT team – apparently for being functional weapons). For those unfamiliar with *World War Z*, the story follows a UN worker (Pitt) gathering stories of the "great zombie war" 10 years after a global zombie epidemic broke out. The film is also set to star Matthew Fox and David Morse. Assuming production has no (more) major hiccups, expect the film to be released sometime in 2012. 📺



Remake Status: Instead of producing a sequel to *My Bloody Valentine*, producers looked into putting their efforts into an all-new remake: *Happy Birthday to Me 3D* – although, nothing further has materialized.

Only YOU Can Resurrect Leslie Vernon • by Kristy Jett

If the *Saw* franchise called up and said they wanted to make another sequel, all they needed was the budget, they would get it. Same thing goes for *Final Destination* and *Paranormal Activity*—both of which actually had sequels released this year. So why is it when another successful film, albeit a direct-to-DVD film, asks for the same thing they get the shaft? They don't ask for a theatrical release—just a simple direct-to-home-video release and nothing, still? Why is that? That's the question we are here to ask, and hopefully have the fans reach out and answer. The film in question is

Behind the Mask: The Return of Leslie Vernon, a proposed sequel to 2006's *Behind the Mask: The Rise of Leslie Vernon*. While the original film sold over 250,000 copies, somehow an easy-sell sequel has yet to be greenlit.



porting cast rounded out by legendary actor Scott Wilson (in *Cold Blood*) and cameos from the late Zelda Rubinstein and Robert Englund. "BTM" was equally filled with unknowns and powerhouses. Director Scott Glosserman used his debut to "celebrate with horror fans but also to show the general public that horror movies are a lot more sophisticated than they realize." It paid off.

When speaking to screenwriter David Stieve about his creation with Glosserman he notes that the film did great at all the film festivals. "Two to one, people

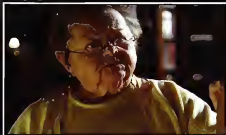
loved it, lightning in a bottle!" Because of this response there was of course devastation when the film didn't do as well as expected; however, the argument can be made that it wasn't targeted as well in promotion as it could have been. How do you in fact market a deconstructionist horror film? Luckily word of mouth from horror fans made up for that. One thing that can be said though is that it stuck with fans and *Leslie Vernon* could easily be tacked on a short list of fan-favorite horror icons of the last decade. A quarter of a million DVD sales don't lie.

Now, six years later, Glosserman, Stieve, Baesel and team want to bring us another jaunt with *Leslie Vernon*, delving further into his back story and taking things to the next logical step. Nathan Baesel has said: "I was convinced that they could never top the first script. I was wrong. It's a very different movie, they skillfully managed to keep the tone familiar to the first movie but take it to the next level. It's absolutely right because Leslie would never settle for second best." Stieve adds: "Leslie Vernon is not going anywhere. He is not giving up; he will be the best at what he does. Everyone who's ever had a dream can understand that fire inside of Leslie." Stieve also says that the sequel he and Glosserman have collaborated on is better than the original. Rumors are abuzz that Robert Englund will return as the "Dr. Loomis" to Leslie's "Michael Myers." Doc Halkoran.

With no initial studio interest or financial backing, the team decided to start a grassroots campaign to earn the budget money. Instead of going to a site like Kickstarter, they looked to Facebook. Instead of just asking for donations,



Behind the Mask followed a college film crew as they explored the myths of *Leslie Vernon* (expertly played by Nathan Baesel, in his first starring film role), a serial killer in the same universe as that of Freddy, Michael and Jason. Arguably the best deconstructionist horror film since *Scream*, *Behind the Mask* takes us through reasonable explanations to those things that we suspend our disbelief for when it comes to our favorite boogymen. Question: Why does *Leslie Vernon* have to do so much cardio? Answer: How else do you expect him to look like he's walking while everyone else is running their asses off? Question: Why do flashlights rarely work? Answer: Simple! A preliminary run of the house wherein he replaces five batteries with dead ones! Add those to a crash course in phallic and yonic imagery in order to explain the final climax in any battle between killer and "final girl" and you have all the ingredients to write a tell-all book—or in this case a documentary on the subject. At first, the crew of three, including on-screen interviewer Taylor (Angela Goethals) goes along with Leslie, absorbing all that he has to offer by letting them peer behind the curtain—or mask in this case. When it comes down to actually seeing him in action they realize it isn't all fun and flimic. They try to help the intended victims, in turn becoming targets themselves. With a sup-



Horror on DVD

Since the inception of DVD, horror fans have been compiling lists of their most-wanted movies which have yet to hit the medium. Over the past year, many films which remained on these lists for over 10 years have finally been released – many without so much as a whimper. Even the most-educating DVD guru may have been surprised at the following titles' recent introduction onto home video. We thought we would shine some light on these lesser-known titles to finally emerge onto DVD.

On July 26th, Code Red released *Nightmare in a Damaged Brain* with the shortened title *Nightmare*. In September, they also released *The Haunted* under their new Maria's B-Movie Mayhem banner, which also hosts the H.G. Lewis-influenced *Marci Gras Massacre*, and *Vampire at Midnight*, as well as squishy movie – *Night of the Demon*, a fantastic gore fest worth checking out.

Shout Factory has been providing a number of great Roger Corman cult classics to DVD, with all the trimmings, including reversible DVD covers showcasing alternate poster art for each film. Two titles they recently issued that may have been overlooked include *The Evil and Grotesque* – each in separate multi-packs with other Corman greats.

Hungry, *The Carpenter* and *Nothing But the Night* (Peter Cushing, Christopher Lee) were released in October as part of "Katarina's Nightmare Theater" series – a new banner under Scorpion Releasing.

While not released to stores worldwide, the newly embraced DVD-R medium being utilized by both Warner Bros. and MGM to release a plethora of catalog titles which have been collecting dust in archives. Films such as *The Incredible Melting Man*, *The Black Sleep* and *Burn, Witch, Burn!* (MGM) as well as *The Power, Two on a Galkoline* and *Green Slime* (WB) have been made available recently via each production company's online Web sites.

Not to be missed is the recent release of the giallo *Love Curtains*, which was included in a "Midnight Horror Collection" four-pack with a few modern (and necessary) titles that many are sure to overlook. Available in the \$5 bin at your local Wal-Mart.

Both *The Nesting* and *Island of Lost Souls* premiered not only onto DVD, but on Blu-ray as well. As a bonus feature, the clip-show feature film *Terror in the Ales* (starring Donald Pleasence and Nancy Allen) was attached to the *Halloween II* Blu-ray. Possibly one of the coolest additions to a BD release to date.

more plausible. The goal is to quickly raise the \$1 million and ideally start production in the fall, though they are not under any misconceptions and are in this for as long as it takes to raise the budget for this film.

Another interesting benefit from taking part in the fundraising pre-order is that you will be getting what Glosserman refers to as the "supporter's" edition of the DVD or Blu-ray. The supporter's edition of the release will be extraordinarily unique. Once the film is complete and ready for distribution, the print will be cut into individual frames from the film. The frame you receive in your supporter's edition will coincide with which number you pre-ordered. For example if you were the 40th person to order, you will receive the 40th frame of the film. Each copy will also be signed by Glosserman. This is completely unique to the pre-order and will not be available in any later editions released to the general public.

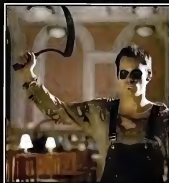
All of this talk bears the question to be asked, why hasn't this sequel been funded already? It's not a high risk venture. A successful film seeks a sequel. Easy sell. Yet there it sits. This is where you come in. This is a chance



for us, as the collective horror community, to put our money where our mouths are. We want to continue to see original horror being made and this is a chance for us to help make it happen. Leslie Vernon won't be able to come back without our help. There is no guarantee that it will be funded if we don't act – whether it's donating ourselves or even just spreading the word to our friends. Never has there been a time like this in horror-film history where we can help get something special started. You never had a chance to contribute your hard-earned cash to the Halloween, "Elio Street" or Friday the 13th franchises, not only because they didn't need it, but there were never opportunities like this.

Tell every HorrorHound you know, Leslie Vernon is ready for a come back, he just needs a little help from his friends.

For more information and to pre-order, *Before The Mask: The Return of Leslie Vernon* and help get the film made visit: www.facebook.com/beforethemask.



they thought of a novel concept – asking fans to pre-order their DVD of the film in order to fund its making. They wanted to do everything honestly and give fans something in return for their support instead of just asking for a handout. When you first visit the Facebook fan page for *Before the Mask*, you are greeted with a video from Nathan Baesel asking for your help in making the movie happen. Further down on the fan page you will find the link to purchase different items to help finance the film, such as autographed posters, DVDs, Blu-rays, a phone call with star Baesel, a screen used Leslie Vernon outfit and mask, and at the end of the spectrum is the opportunity to be murdered in the film. There is hope that a production company will step in and agree to front the budget of \$1 million, but they are prepared to fund as much as they possibly can through fan efforts. If you take part in this pre-order your money will not be taken until the project is fully funded and greenlit. Latest developments have the team opening a website wherein a bevy of Leslie Vernon-themed merchandise will be for sale (shirts, posters, buttons, bumper stickers). On top of that, recent activity has a financier willing to match all fan raised money, making the goal of the filmmaking team that much



INDIE SPOTLIGHT IN REVIEW

• by Jason Hignite



The Coffin

Fans of Asian horror... pay attention! It isn't often that a horror film makes you really think, but *The Coffin* does just that and delivers a truly creepy experience. This collaborative effort of creative minds from Thailand, Hong Kong, Taiwan, and Japan went on to become the highest grossing Thai film to date during its 2008 Asian theatrical release.

The story is based on a true Thai ritual called "Non Loeng Sodorro," which literally translates to "lie in a coffin, remove bad luck." Hoping to cleanse karma, heal sickness, or even simply avoid death, people lie in coffins for the benefit of themselves or loved ones.

Two people, Chris and Sue, decide to participate in the ritual; Chris to heal his ailing wife, Sue to heal herself. Afterwards, they both experience what appear to be miraculous results. However, they are soon plagued by horrific encounters with morbid phantoms. With the help of a professor who specializes in the paranormal aftereffects of the ritual, they set out to exorcise the ghosts haunting them.

Shot entirely in Thailand (in and around 100-year-old temples, crematoriums, ancient meditative caves and cemeteries), *The Coffin* is visually beautiful and the horror top notch, with haunting images that stay in your brain, great gore and absolutely amazing SFX. Breaking Glass Pictures released *The Coffin* on DVD this past August 30th under the Vivid Circle Films label, and can be purchased online today at amazon.com.



Death Do Us Part

Clay has lost everything... including his mind. Llyod Leo Barnett wrote and directed a story that is a bizarre trip down the road of grief and denial. *Death Do Us Part* (previously titled *Lily and the Syphon*) has it all: talking dead, drug dealers, and vampires. Wrap this with a soundtrack that includes Tom Waits, and you have one great time. Barnett said about the film: "I wanted to dig down into the layers of humanity. I wanted to have a cool story on the outside, with a soul buried deep in the movie that required some thinking on the part of the audience to conjure that soul."

Death Do Us Part has the feel of Quentin Tarantino directing a who-dun-it episode of *Pee Wee's Playhouse*, written by David Lynch. (This is meant as a complete compliment.) The dark, tongue-in-cheek humor within the film cannot be overlooked... the imagery is beautiful and disturbing and the storyline twists and turns enough to keep you glued to the screen without completely losing you. Though, I will caution you: don't leave the room for another beer without hiding pause, or you will have to rewind... trust me on this.

I don't want to reveal too much about the guts of the film... it needs to be experienced. But, I can say, Clay's wife (Lily) is dead... and the journey toward discovering her killer could not be more hilarious and macabre. "If a film is lack luster no one really cares, people don't talk about it too much, but when a film polarizes an audience, you know you are going to have hardcore fans that are really going to dig in with you." Barnett added of the film. "I think *HorrorHound* understands this concept well. It is only natural that their fans have made a movie upon those same principles." Thanks Llyod - great to see *HorrorHound* fans making such awesome movies!



Scale

Yet another hard to categorize film, Zack Parker's *Scale* is a must-see for those who love a genuinely disturbing story. It would be tough to consider this film as traditional horror. However, if you were to experience this story in real-life, you would consider it horrific. And, Zack Parker does just that - he brings you into the scene to experience it as a character. *Scale* plays out like your memory of awful events, somewhat out of order with certain details becoming clear only after you think about them more. Non-linear films are advanced storytelling. The best of which is *Heaven*, but, *Scale* is definitely the reflection of a filmmaker who understands the complexities of presenting a deconstructed story.

Scale is the story of a young man who, due to a drug overdose, is severely mentally challenged, a mother who is not emotionally equipped to deal with her son, and a care giver who takes matters into her own hands (literally) to try and deal with an unimaginable situation. *Scale* addresses real emotion, and it is here that the horror lies - the things that people can be driven to do - and the things people are willing to do to affect change.

The film is visually stunning with beautiful cinematography. As well, *Scale* has possibly some of the best acting I have ever seen in an independent film, regardless of the genre. Hanna Hall (Rob Zombie's *Halloween*) shows some major chops. There is no gore, no monster, and no serial killer, however, if you like a movie that runs your brain through a sadistic meat grinder (i.e. *An American Haunting* or *Jacob's Ladder*), then treat yourself to *Scale*.



Down the Road

I have been seeing some great retro-horror indie films lately. With *The Sleeper*, *The Victim* and *Hobo with a Shotgun*, it seems that indie filmmakers are finding a way to bring back some classic styles without doing remakes! BRAVO! The latest in this list is Jason Christopher's *Down the Road*. In the great tradition of the early Friday the 13th films, a group of over-sexed twenty-somethings head on a camping trip in spite of the local legend of a killer in the woods. Christopher puts a fresh face on the killer-in-the-woods sub-genre without forgetting its roots. As Chris himself told *HorrorHound*, "It's an homage film," and a very well done one on top of that.

While homage films are not striving to be original, *Down the Road* gives us a few things indie-slasher fans haven't seen yet. Yes, a bunch of drunk people in the woods, the first few disappear leading quickly to all out, run for your life killing. Ok, seen it. But this film does it well. Christopher did his homework. "I'm a horror fan, my favorites are older like, *Black Christmas*, *Friday the 13th Part 3*, *Halloween*, *The Prowler*, and I think that shows in the flick" Christopher added. Plus, Christopher gives us something that is very rare: a killer who speaks - and actually has something to say!

GoreHounds are not going to be disappointed. Great use of a long-handled sledge hammer, and, finally, something done with a nail I have always wanted to see in a film. Like the cherry on top of a sundae, the infinitely cool Clint Howard makes a great cameo in this deliciously decadent morsel of slasher cuisine. *Down the Road* is set to make its official premier at *HorrorHound Weekend* in Cincinnati, Ohio in November! For information, go to www.horrorhoundweekend.com.



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The Victim is Cool Biehns..... by Jason Hignite

One of the most popular action/sex stars ever – The Terminator, Planet Terror, Aliens, The Abyss, Tomb Raider, and so on – has finally brought his talents to the other side of the camera. The Victim, directed by Michael Biehn, has been making the festival rounds for the past few months, creating quite a buzz. (Biehn also wrote the script, based on Reed Luckey's screen story.)

"Grindhouse," as a style, has seen a huge comeback in recent years. And, just as during its '70s/'80s heyday, it remains notoriously difficult to define. I have been a fan of this cult, underground style of film for decades, but have never been able to offer a clear and concise definition to objectively categorize it. To me, it's like Juicy Fruit gum – I can't describe the flavor, but I know it when I taste it.

Biehn, however, has things very clear in his head. Setting out to make his own version of a classic grindhouse flick, The Victim has hot girls, bad cops, sex, action, messed-up subject matter, and a serial killer tossed in for flavor. The whole thing was shot for next to nothing with friends, family and favors (sounds like as good a place as any to start understanding grindhouse), but still has the look of a film costing much, much more. Watching the behind-the-scenes featurette, it's obvious that many people were wearing a lot of different hats – especially Biehn, who also stars in the film and does his own stunts ... which included getting inadvertently choked out during one scene!

The film is dedicated to Robert Rodriguez and his book Rebel Without a Crew, and Biehn's respect for Rodriguez is evident throughout. "Jim Cameron always told me that I should direct. He also said to me at one point, 'One of the brilliant things about Robert is that he just doesn't understand he can't do something.' When I would say, 'I don't know how to do this,' he would say, 'Just do it.'"



The Victim is the story of two lovely ladies who party a little too much and end up in a very bad situation. Anne (Jennifer Blanc – Biehn's real-life wife) is forced to flee for her life into the woods when her best friend Mary (Danielle Harris – DEFINITELY not the little girl from Halloween anymore!) is accidentally killed by a high-ranking police officer. Anne finds a cabin owned by Biehn's character, Kyle, who doesn't want to get involved. (Biehn says the character's name was not an intentional homage to his famous Terminator role, but fans should still get a kick out of it.) Against his better judgment, Kyle tries to help Anne, getting into WAY more than he bargained for in the process.

Though the film has received some mixed reviews, I recommend it wholeheartedly to exploitation fans. The Victim is exactly what it sets out to be: a no-frills, sexy, dark thriller with great boots. It isn't trying to impress anyone or make cinematic history – no Oliver Stone complex here. It's just a fun movie to watch. It's simply grindhouse – that's all it's meant to be!

Biehn didn't delve too deeply into complex special effects for his film. He told me it was due to budget, but I think it was fate. The SFX that are there really sell the story enough to make the violent sequences believable, yet used judiciously such that they make a legitimate dramatic impact. True, copious bloodshed is a typical exploitation component, but The Victim doesn't really need it. The only thing this film needs is to be in theaters, and thankfully, according to Biehn, "[There is] a deal in place now where the movie will be released in at least 100 theaters around the country starting next spring, possibly January-ish." (A few of those, hopefully, will be drive-ins, because that's where I really want to see it.)

Check out www.grindhousethevictim.com for more information and keep your eyes peeled for a chance to see The Victim at a special screening in 2012!

10 QUESTIONS WITH Michael Biehn

by Jason Hignite



In every issue of HorrorHound we take the time to track down a film director within the world of horror to ask a series of 10 seemingly random questions. Whether revolving around said director's body of work, their latest projects, or simply what kind of cereal they had for breakfast – no question is too daring (or silly) to ask! In the past we have honored to have such directors as John Carpenter, Tobe Hooper, George Romero and Rob Zombie take part in this bi-monthly obsession. For this issue, in conjunction with the release of his film, The Victim, we took a few minutes to ask director and star Michael Biehn a few unnecessary questions. Enjoy as we delve into 10 Random Questions with Michael Biehn:

HorrorHound: You've spent more time in uniform as a Navy SEAL than most SEALs (*The Rock*, *The Abyss*, *Navy SEALs*). Isn't it time they induct you into the Teams?

Michael Biehn: They have ... I'm an honorary member.

HH: You have referred to *The Victim* as a "giddy pleasure" ... what is your favorite giddy-pleasure movie?

MB: *The Buddy Holly Story*.

HH: Best concert you have ever seen?

MB: Rolling Stones with Jen [Blanc] in San Diego.

HH: Bit part in *Grease* ... bit part in *Marlin Ranch*'s (Bill Paxton) "How Can the Laboring Men" music video ... bit part in Atomic Tom's "Don't You Want Me?" music video (very cool, by the way) ... is this a slow build to a Michael Biehn musical?

MB: Nobody wants me in a musical ... believe me ... not even my mother.

HH: You really nailed portraying a mountain climber in 1991's *K2* (one of MY many giddy pleasures). Do you still climb?

MB: I didn't climb then ... I was scared to death. Most of the shots of me climbing were me crawling on the ground or with me laying on the ground ... and the camera turned sideways.

HH: If you could reprise any comedic role in cinema history, what would it be?

MB: Owen, the hick in *Planes, Trains & Automobiles* (played by Dylan Baker).

HH: Are you more of a Ginger or a Mary Ann kind of guy?

MB: Ginger.

HH: You're stranded on an island with Charlie Sheen, Lady Gaga and Carrot Top ... there is only enough food for three people. Who starves?

MB: We ... suicide by starvation.

HH: You're a kid back in Nebraska ... it's Saturday morning ... which cartoon are you watching?

MB: Johnny Quest.

HH: It looks like you all had a good time making *The Victim* (nice behind-the-scenes footage) ... what was the funniest thing that happened on set?

MB: I was too busy yelling.



11/11/11
(Asylum Home Ent.)
Available: Nov. 1st
Details: The latest film written and directed by Darren Lynn Roussett has had a more difficult time finding an audience than his last effort (*Rage*). A Genre Opera, but expect more life on DVD and BD on the first of November.
Format: DVD/Blu-ray



Attack the Block
(Sony Pictures)
Available: Oct. 26th
Details: This fun indie is ahead of the horror that it is one of the best reviewed films of the year, and the BD comes loaded with five fully packed commentary tracks and the features covering the making of the film.
Format: DVD/Blu-ray



Being Human: Season 1
(E1 Entertainment)
Available: Nov. 15th
Details: Look for the first season of this reimagined series based on the hit UK hit to hit stores on November 15th. Extras include a making-of feature, interviews and the Being Human 2011 Comic-Con panel.
Format: DVD/Blu-ray



Chillerama
(Image Entertainment)
Available: Nov. 20th
Details: This four-film anthology comes with all the extras you would want a director's video commentary, deleted scenes, making-of and behind-the-scenes features for the various films, interviews and theatrical trailer.
Format: DVD/Blu-ray



Evil Dead 2
(Image Entertainment)
Available: Nov. 15th
Details: If there was ever a reason to re-release *Evil Dead 2*, this is it. Brand new to film dies? A high-def transfer, cast/crew commentary, documentary on the making of the film and a collection of stills, rare photos, etc.
Format: DVD/Blu-ray

DVD & Blu-ray Release Schedule

Week-by-week rundown of all the upcoming DVD and Blu-ray titles

November 1, 2011

11/11/11 (DVD/BD)

Phantoms of the Opera: The (BD)

November 4, 2011

Beetlejuice: Season 1 (DVD)

Carpetmen: The (DVD)

Collector: The (BD)

Crowbar: The Killings of

Wendell Gowers (DVD)

I Spelt My Soul to Satan (DVD)

Satan's Blood (DVD)

Skeleton Key 3 (DVD)

Thanksgiving (DVD)

Zombie 4: After Death (BD)

November 15, 2011

Being Human: Season 1 (DVD/BD)

Evil Dead 2 (DVD/BD)

Homecoming (DVD)

Murder (BD)

Open Door: The (BD)



Final Destination 5
(Warner Bros.)
Available: Dec. 2/3rd
Details: New Line Home Entertainment's fifth installment of the Final Destination series onto DVD, Blu-ray and BD 3-D, complete with alternate death scenes, two featurettes on the making of the film and more.
Format: DVD/Blu-ray



Frankenhooker
(Synapse Films)
Available: Nov. 5th
Details: A high-def transfer of the campy classic comes to BD with a commentary track by Frank Henenlotter and Gabe Bartalos, three new featurettes, Jennifer DeLa's Frankenhooker photo scrapbook and trailer.
Format: Blu-ray



Fright Night
(DreamWorks)
Available: Dec. 13th
Details: Available on DVD, Blu-ray and BD 3-D, look for Fright Night to include several bonus features (such as the bang-in-check mockumentary "Peter Vincent: Saint Inside My Mind"), deleted scenes, a gag reel and music video.
Format: DVD/Blu-ray



Godzilla
(Criterion)
Available: Jan. 24th
Details: The giant-monster run-amok movie gets an all-new BD release via Criterion with a new high-def digital restoration of the film, commentary by David Kalin, new interviews, featurettes and a booklet on the film.
Format: Blu-ray



Intruder
(Synapse Films)
Available: Oct. 25th
Details: The director's cut (88 minutes) of this classic slasher is unleashed with a 2K digital restoration and such bonus materials as a director's commentary, extended scenes, featurettes, outtakes, photo gallery and more.
Format: DVD/Blu-ray



Jaws
(DVD)
Available: Nov. 29th
Details: The director's cut (88 minutes) of this classic slasher is unleashed with a 2K digital restoration and such bonus materials as a director's commentary, extended scenes, featurettes, outtakes, photo gallery and more.
Format: DVD/Blu-ray



Night Train Murders
(Blue Underground)
Available: Jan. 30th
Details: This German-made Last House on the Left rip-off (with a GREAT rip-off), includes a new extra feature: an interview with co-writer/director Rüdiger Lohr, theatrical trailers, radio spots, poster and still gallery—everything from the DVD.
Format: Blu-ray



The Phantom of the Opera
(Image Entertainment)
Available: Nov. 1st
Details: A BD release of the classic Lon Chaney film—this set includes the 1925 version plus two 1929 reissues versions with restored features, photo gallery, theatrical trailer, original script and a recreation souvenir program.
Format: Blu-ray



Super 8
(Paramount Pictures)
Available: Nov. 22nd
Details: This J.J. Abrams' Steven Spielberg Rick Oakes is a director's cut, including a commentary, numerous featurettes covering the making of the film and the people who brought it to life, "The Green Revolution" and deleted scenes.
Format: DVD/Blu-ray



Tucker & Dale vs. Evil
(Magnolia Pictures)
Available: Nov. 25th
Details: This indie horror comedy finally gets an all-new BD release via Criterion with a new high-def digital restoration of the film, commentary by David Kalin, new interviews, featurettes and a booklet on the film.
Format: Blu-ray



Zombie 4: After Death
(Strike Shout)
Available: Nov. 25th
Details: Last month it was revealed that Blue Underground was releasing *Zombie 4* (aka *Zombie 2*) onto BD. This month Strike Shout unveils plans for their BD edition of *Zombie 4: After Death*. Could next issue result in a *Zombie 5* announcement?
Format: Blu-ray

November 29, 2011

Body Puzzle (DVD)

My Sister's a Freaker! (DVD)

Werewolf (DVD)

Wendell Gowers (DVD)

Raymond Del IV (DVD)

Super 8 (DVD/BD)

November 29, 2011

Chillerama (DVD/BD)

Honor Express (DVD)

Kidnaped (DVD)

Novelty (DVD)

Tucker & Dale vs. Evil (DVD/BD)

Werewolf (DVD/BD)

December 1, 2011

MST3K Vol. XXX (DVD)

PolkaDot (DVD)

December 13, 2011

Fright Night (DVD/BD)

Intruder (DVD/BD)

Kill Your Mother (DVD/BD)

Little Deaths (DVD)

December 20, 2011

Beetlejuice: The (DVD)

Satan's Blood (DVD)

December 27, 2011

Apocalypse (DVD/BD)

Chop (DVD)

Final Generation 5 (DVD/BD)

January, 2012

Deadly Spasm (BD)

Disturbia (BD)

Night Train Murders (BD)

All titles listed above include

extras unless noted as BD or Blu-ray—features are indicated in parentheses

All release dates are subject to change

Fright Night (1985) Specialty label Twilight Time announced their plans to release a limited-edition (3,000 units)

Blu-ray of the original *Fright Night* with all-new extras, available exclusively at www.screenarchives.com.



Although collectors are always hoping to find videos in that rare big-box packaging – one cannot dismiss the cool factor of the clamshell. The clamshell-style packaging is also considered to be a bit of a rarity due to the fact that most of the VHS companies who utilized it, only did so for a limited time or only on select titles, such as Embassy Entertainment, who presented *Escape* from New York as well as Humongous in amazing clamshells, while some of their other titles (like *The Exterminator*) were not given this same treatment. There were, however, at least a few companies that used the clamshell box exclusively. World Video was one of those few who issued each and every tape with its own protective clamshell. The pairing of this packaging type along with World Video's brilliant artwork selections surely piqued the eyes of potential renters strolling down those video store aisles.

World Video's clamshells were great – that's assuming direct sunlight never came into contact with them, causing that nasty ripple effect in the plastic – the only real potential negative of this box design. Most collectors know full well the disappointment of uncovering one of your "golden boys" only to find it has endured a near-*Street Trash* meltdown (and in some cases the cardboard insert has merged with the plastic, even further ruining the collectability). With that said, to the video-store owners who knew better than to ruin their boxes in such a vampiric fashion – thank you. Sadly, there are more damaged boxes than not to be found nowadays. . .

History

World Video began operations in the mid-1980s – holding catalogs from other companies such as Astro Video and Workvision. They even had a run in the rental circuit with their own titles – a collection ranging from sleaze and crude B and Z-grade schlock to exploitation flicks. World Video focused most of their attention on the cheapest (and easiest) titles to license. Their catalog may not have been the largest, but it did boast a decent amount of horror.

Their license roster amassed some of the most-unique films – many of which were ONLY released onto home video by World Video – such as the cult classic *Sledgehammer*. The popularity of *Sledgehammer* has grown recently as many new VHS fans, who were not around to experience the shot-on-video wave during the '80s and '90s are now discovering this fun, yet goofy filmmaking approach. Soaked in gore and generally dumb sh!t, most of these "SOV" films never caught on with audiences (outside of drawing in the younger demo-

graphic in hopes of seeing a few boobs every now and then). *Sledgehammer*, with its cheap filmmaking and introduction to the SOV fad. In fact, the filmmaking style looks very similar to the fan-made movies that pop up on YouTube. Finally, *Sledgehammer* was re-released onto VHS courtesy of Mondo Video, and onto DVD thanks to Intervention. The VHS revival as of late has sparked the limited production of VHS for a small number of other low-budget titles as well (including Gorgon's recent *House of the Devil*).

One unexpected decision World Video made during their lifespan was to release public-domain titles – a practice generally left to the larger labels at that time. World Video released *Night of the Living Dead* and *Dementia 13* with very colorful and attractive covers. Although, this venture was not very lucrative, as their MSRP on these public-domain films was essentially the same as their normal catalog titles. With other, cheaper ways to own these films, Ma and Pa shops mostly opted not to purchase World Video's iterations. The covers for World Video's versions of these films were quite striking, but that didn't really matter much to video-store owners. The cheaper the titles to buy, the better the store's profits. . . a no-brainer.

Often times in the *Video Invasion* articles, we tell the stories about bankruptcy or the overall demise of our beloved distributors. World Video will not be one of those stories. World Video, over the years, merged with one of the companies that it provided distribution to – Workvision. While their focus has changed (from films to television – or the occasional indie feature), Workvision is still around to this day, and has a strong presence thanks to their continued

releasing of cult and classic television shows from yesteryear. They are responsible for many of the oddball '70s and '80s TV-show box sets you see at Big Lots now and then. . . complete with the classic World Video logo attached.

Promotions

With some of the cool titles World Video held, one would assume their catalog featured a few posters (at least). Unfortunately, nothing much came out of their PR department. Most likely because they just didn't have the opportunity, considering World Video had entered and exited the video-rental market in such a curtailed period of time. Their stay was so short, in fact, that they barely even





look ads in trade magazines to advertise their titles.

In recent years, thanks to the newfound interest in video-cassette collecting, a lot of talented artists and Photoshop wizards have started making their own posters. If you do a little research online, you can easily find a Big Foot poster — or maybe something fun featuring the SOV' crap-tastic Sledgehammer. Within the \$10 to \$20 range and on a decent cardstock, they aren't a bad purchase for your basement den, band-practice room or office.

There are so many possibilities in the realm of promo items that we never saw from World Video ... footprint stickers for Big Foot ... a promo hammer for Sledgehammer ... gummy worms in a can for The Worm Eaters. Unfortunately, World Video was not the type of company to give such goodies. Their only goal was to release affordable and interesting titles, which they did in spades.

Collectability

Over my years of collecting, I have always found it difficult to determine the value of a video when availability was never a problem. All of the World Video titles were evenly produced and distributed across the US; therefore, scarcity is a nonexistent issue with their tapes. The only contributing factor to the rarity of this particular company's titles is simply just the popularity of one film over another. In fact, for the longest time World Video was one of those companies whose products were often found in the 98-cent bins or in the used section of

the stores for under \$5 (at least in my neck of the woods). Back in the day, I never saw one of their titles sell for more than a few dollars, but as we all know, the collector market fluctuates when an interest is sparked (and that certainly has happened here).

The VHS secondary market is on an upstroke right now. Titles like *The Body Beneath* and *Big Foot* were almost given away at one point, but as of late, these same tapes when in decent condition are fetching a solid \$20 to \$30. While titles such as *The Worm Eaters* and *The Terrorists* are close to the \$10 mark. In my opinion, there are a couple films from World Video's catalog that are currently fetching more money than their worth — *Attack of the Beast Creatures* and *Sledgehammer*. Back in the late '90s, *Sledgehammer* could be found used for \$1 to \$3 pretty easily. But with this new-fangled VHS fascination, the price for an original World Video release has been driven up as high as \$100 on online auction sites. Not bad for a movie whose MSRP was originally \$29.95 (which was probably about the cost of the film's production).

Overall, World Video is not a company that I would suggest starting your collection with. Not when you have companies such as Wizard Video at your disposal — there is no comparison title-quality wise. Some of World's titles are sure to cause your brain to "jump ship" at times — but I guess that's part of the charm with the Video Boom! Cool covers, bad movies, and nothing an ice-cold Coke and some buttery popcorn can't cure! ★



WORLD VIDEO HORROR BODY COUNT:

- | | | | |
|----------------------------------|-----------------------------|---------------------------------|----------------------|
| 1. Alice, Sweet Alice | 8. Cremators, The | 15. Horror Express | 22. Sledgehammer |
| 2. Attack of the Beast Creatures | 9. Criminally Insane | 16. House of the 7 Corpses, The | 23. Terror, The |
| 3. Baby, The | 10. Crucible of Terror | 17. Night of the Living Dead | 24. Terrorists, The |
| 4. Big Foot | 11. Day of the Trifids, The | 18. Octaman | 25. Worm Eaters, The |
| 5. Blood Orgy of the She-Devils | 12. Demerita 13 | 19. Psychomania | |
| 6. Body Beneath, The | 13. Flesh Feast | 20. Satan's Black Wedding | |
| 7. Corpse Grinders, The | 14. Hanging Woman, The | 21. She-Devils on Wheels | |

Fun Fact: In *Attack of the Beast Creatures*, shipwrecked survivors come into contact with (and are attacked by) a tribe of small demon dolls — a poorly constructed rip-off of the *Thrlogy of Terror's* Zuni Fetish Doll.





TOY NEWS

A FRIGHTFULLY GOOD DAY TO YOU, MY FELLOW HOUNDS. THIS ISSUE'S FIENDISH FIGURE FINDS INCLUDE NEW TOYS FROM SUCH GHOULISH COMPANIES AS MCFARLANE TOYS, HOLLYWOOD COLLECTOR'S GROUP AND DIAMOND SELECT! HAPPY HUNTINGS!



MCFARLANE TOYS' FIRST WAVE OF WALKING DEAD ACTION FIGURES HAS HIT STORES - BASED ON THE ROBERT KIRKMAN COMIC BOOK SERIES, RICK, MITCHIE AND TWO ZOMBIES MAKE UP THIS FOUR-FIGURE SET, ALTHOUGH A NEW YORK COMIC-CON EXCLUSIVE, RICK WAS RELEASED IN OCTOBER FEATURING A BLOOD-SPLATTERED PAINT DECOR!



IMPACT MERCHANDISING HAVE JUMPED INTO THE WORLD OF BOBBLE-HEADS WITH THIS ALL-NEW COLLECTOR'S PIECE (LIMITED TO 3,000 UNITS) BASED ON KAREN COOPER FROM THE ORIGINAL GEORGE ROMERO ZOMBIE CLASSIC - NIGHT OF THE LIVING DEAD. NOW AVAILABLE WITH A MSRP OF \$25.



CULT COLLECTIBLES CONTINUE THEIR REIGN OF SHOCKING CULT-ICON BOBBLE-HEADS WITH A LUCIO FULCI PIECE IN AN ODE TO CUT IN THE BRAIN. LOOK FOR HIM TO BE AVAILABLE THIS DECEMBER VIA THE OFFICIAL CULT WEB SITE AT: WWW.CULTCOLLECTIBLES.COM.

FUNKO RECENTLY RELEASED A NEW BOBBLE-HEAD BASED ON THE ICONIC HORROR WRITER EDGAR ALLAN POE - JUST IN TIME FOR NEXT YEAR'S FEATURE FILM THE RAVEN!



FUNKO HAVE A NEW TYPE OF FIGURE FOR TOY FANS: BLOX! THESE BOXY-INTERPRETATIONS OF CLASSIC HORROR-CEREAL CHARACTERS ARE NOW AVAILABLE, AS WELL AS GIZMO (GHEMLING) FROM POP! MOVIES.

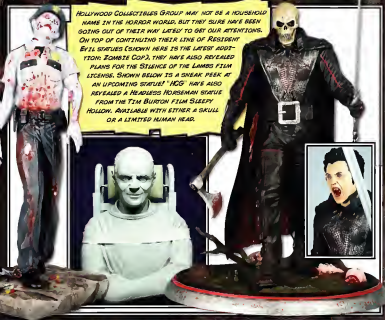


THERE ARE SO MANY GREMLINS COLLECTIBLES COMING OUT OF JAPAN - THE LATEST BEING THIS MINI-FIGURE FIVE-PIECE SET BY MEDICOM TOYS.



IT HAS BEEN A QUITE YEAR FOR SANJ, CONSIDERING THE FILM SERIES HAS "ENDED." ALTHOUGH WE DO HAVE THOSE NEW PENS AND KEYCHAINS FROM JAPANESE COMPANY BLISTER DIRECT.





HOLLYWOOD COLLECTIBLES GROUP MAY NOT BE A HOUSEHOLD NAME IN THE HORROR WORLD, BUT THEY SURE HAVE BEEN GOING OUT OF THEIR WAY LATELY TO GET OUR ATTENTION. ON TOP OF CONTINUING THEIR LINE OF RESIDENT EVIL STATUES (SHOWN HERE IS THE LATEST ADDITION: ZOMBIE COP), THEY HAVE ALSO REVEALED PLANS FOR THE STANCE OF THE LAMBS FILM LICENSE. SHOWN BELOW IS A SNEAK PEEK AT AN UPCOMING STATUE! "HCG" HAS ALSO REVEALED A HEADLESS HORSEMAN STATUE FROM THE TIM BURTON FILM SLEEPY HOLLOW. AVAILABLE WITH EITHER A SKULL OR A LIMITED HUMAN HEAD.

THE FIRST WAVE IN DIAMOND SELECT'S THE MUNSTERS ACTION FIGURE LINE ARE NOW AVAILABLE! HERMAN, LILY AND GRANDPA COME WITH AN IMPRESSIVE NUMBER OF ACCESSORIES AND BASES, AS WELL AS A COLLECT-AND-CONNECT EXTRA. HERMAN'S ELECTRIC CHAIR! LOOK FOR EDDIE AND MARILYN MUNSTER TO BE RELEASED LATER IN A SPECIAL TWO-PACK!



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SHAPEN YOUR PENCILS KIDDIES, BECAUSE YOU ARE GOING TO NEED TO MAKE A LIST OF EVERY COMIC BOOK NOW AVAILABLE AT YOUR LOCAL GORE STORE! ALL OF MY FRIENDS ARE HERE ... VICTOR CROWLEY, PINHEAD & THE LIVING CORPSE ... WAIT, I THOUGHT THAT WAS ME!?! ANYWAY, BE SURE TO TELL YOUR COMIC STORE THAT THE HORRORHOUND SENT YOU! ... TAKE SCARE!



Over the years, Hatch/Slash have battled some of the biggest icons in horror, but has that prepared her for Victor Crowley (Hatch)? Look for this end-of-year annual in stores soon.



Comic book publishers have teased at the possibility of digital comics for years, and just recently, two noteworthy titles finally made online debuts. Teen Wolf and The Thing. MTV Comics unveiled their ongoing saga of Scott McCall in this Web story—available at www.mtv.com/geek. On the flip side, an all-new comic book based on The Thing has been released for free via Dark Horse Comics. The Thing: The Northman Nightmare was released in three parts via Digital DarkHorse.com as publicity for the new Dark Horse iTunes app. Dark Horse previously released a series of Thing comics way back in 1991!

Since we last featured comic-book news in the pages of HorrorHound, a TON of new comics have either premiered or continued and are now available at your local comic-book shop! These include the all-new Buffy the Vampire Slayer series. Season 9, a now spin on Dark Shadows (available thanks to Dynamis Entertainment), new comic-book series Dead Men and H.P. Lovecraft's The Dunwich Horror, plus the continuation of IDW's popular Hellraiser series (shown here are issues #2 through 6, including variants).





The only thing more impressive than *Hack/Slash*'s team-ups are the adventures of our good buddy Ash, from *Army of Darkness*. Since Dynamite Entertainment acquired the "AOO" license back in 2005, Ash has joined forces (or become foes) with such other horror and comic-book entities as *Re-Animator*, *Darkman*, *Freddy and Jason*, *Xena*, *Warrior Princess*, *Dracula*, *The Marvel Zombies* and President Obama. So should it come as a surprise to see Ashley join the gun-toting babes from J. Scott Campbell's *Danger Girl*? Launched in April of this spring and running through to the fall, *Danger Girl* and the *Army of Darkness* follows Abby Chase as she and her team attempt to track down the fabled Book of the Dead (for those unfamiliar, *Danger Girl* is an Indiana Jones-style treasure hunt book about female adventurers), of course this hunt leads her to Ash, as he is also on the search for this missing tome.



There are even more horror and sci-fi-themed comics available than we thought! Shown at left is the new ongoing series based on the *Ghostbusters* (from IDW, shown with variant covers), DC Comics' relaunch of *Vampire*, Marvel's *Legion of Monsters*, a new series, *Evil*, featuring *The Living Corpse* (from IDW, published by Dynamite Entertainment, issues #1 through 4 shown with variants), as well as Dynamite's latest acquisition: *Total Recall* (based on the '80s classic film). Variants to "TR" are available (not shown).

THE REMAKE REPORT CARD

If there is one word that can instantly anger horror fans, it's the dreaded term, "Remake." Why do we HorrorHounds despise the constant updating of our favorite cult classics? Could it be that most of the new wave of remakes have not lived up to expectations? Is it that they did not need to be remade in the first place? That they feature bad CGI over practical effects? Or could it be that this trend is a way for Hollywood to avoid taking chances on new filmmakers with ambitious projects like *Trick R Treat*? One might even feel that the proper care is not being taken when re-imagining these films.

Hollywood's obsession with trying to recapture lightning in a bottle shows no sign of abating, despite the fact that the practice has clearly gotten a bit old (and expensive, with most of these films netting profits below their production budgets). Even so, the remake assembly line continues, with recent announcements including *The Evil Dead* update, a "reboot" of *The Texas Chainsaw Massacre*

and another go-round with *Frankenstein*. While there have been a number of worthwhile remakes produced, there is no denying that they are in the minority, with much more chaff than wheat ending up on the multiplex screens.

The staff at HorrorHound decided it was time to step into the role of critic to dissect the world of remakes—in true HorrorHound fashion, by giving them the old grade-school treatment with what we call "Remake Report Cards." Of course, any discussion and grading of films is based purely on each individual viewer's taste in cinema (and one man's trash can be another man's treasure), but hopefully you will find the following critiques illuminating. And if not—hey, feel free to share your thoughts with us. Enjoy! ♦

Written by Aaron Crowell, Nathan Hanneman, Jason Kretten, Dave Kosanke, Kenneth Nelson and Ryan Olson.

Friday the 13th (2009)

Platinum Dunes took one of, if not, the most iconic figures in modern horror and tried to sell him to a post-millennial audience. The concept of condensing the storylines of the first three entries into a 100-minute movie didn't work all that well, and by showing exactly how Jason does everything via a "behind-the-scenes" approach, the mystery and scares that had previously worked so well were lost. (The Jason-as-a-kidnapper subplot—presumably in order to add more sympathy to his character—is another serious head scratcher.) With Jared Padalecki in the cast, this movie often comes off more like an episode of *Supernatural* than an entry into the *Friday the 13th* series, and director Marcus Nispel often loses the authentic feel of teenagers having fun at a summer camp, replacing them with cardboard 20-somethings that we can't wait for Jason to get a hold of. However, one of the more positive aspects of the movie was Derek Mears' casting as Jason Voorhees. Mears created one of the most physically intimidating Jasons ever (even rivaling—blasphemy!—Voorhees. Mears created one of the most physically intimidating Jasons ever (even rivaling—blasphemy!—Voorhees. Mears created one of the most physically intimidating Jasons ever (even rivaling—blasphemy!—Voorhees. Opening on February 13th, 2009 (a Friday, match), it scored one of the biggest openings of the series to date drop offs over the following weeks. Proving some classics don't need updating. —JK

REPORT CARD

| | |
|-----------------|---|
| INTERPRETATION: | D |
| ACTING: | F |
| DIRECTING: | F |
| MUSIC: | F |
| GORE: | B |
| BOX OFFICE: | B |
| TOTAL GRADE: | C |

— the legendary Kane Hodder) — and then suffered enormous

Willard (2003)

The 2003 remake of *Willard* is a gothic and quirky interpretation of the classic 1971 film. It's a bit sad and it features some of the most-inspiring casting of all the films in this article (with Crispin Glover as the title character, supported by R. Lee Ermy as his villainous boss and Laura Elena Harring as a love interest). The original film (which starred Bruce Davison) was shot in black and white and looked like it was made for television due to the low production budget, so there was a lot of room for improvement. Crispin never matches the pathos of Davison in the original, but the film still manages to be a decent example of a positive remake. In the film, Willard is taken advantage of in his life and eventually befriends a rat named Socrates. With Socrates' help, he soon controls a rat "army" who does his bidding. Horror fans suffering from misophobia should stay away, but even with the CGI enhancements, this one is still a winner. The only REAL complaint is that this film didn't spawn a re-release of the original film on DVD (or its sequel, *Ben*). Fans of the film should seek out the Crispin Glover music video—a cover of Michael Jackson's "Ben." Classic. —NH

REPORT CARD

| | |
|-----------------|---|
| INTERPRETATION: | B |
| ACTING: | A |
| DIRECTING: | A |
| MUSIC: | F |
| GORE: | F |
| BOX OFFICE: | F |
| TOTAL GRADE: | C |

Dawn of the Dead (2004)

When horror fans heard that *Dawn of the Dead* was slated to be remade, we all shared the same feelings of worry and anger. It takes a lot of guts (pun intended) to remake not only one of the greatest horror movies of all time, but a film possessing one of the most loyal fanbases around. However, Zack Snyder and screenwriter James Gunn laid everyone's fears to rest before the opening credits were even over—pulling more zombie action and gore in the first 10 minutes than many undead prequels contain in their full running times. By assembling a cast that included Sarah Polley, Ving Rhames, Jake Weber and more (including a pre-*Mad Men* Family Ty Burrell), Snyder nailed one of the most important aspects of the original: creating characters that the audience actually cared about as opposed to mere zombie fodder. With a great soundtrack (who would have thought that Johnny Cash and zombies would make such pleasant bedfellows?) and enough *apocalypse now!* warlike horror fans, Snyder knocked it out of the park. While it did have its downsides (running zombies, which Romero fans will never accept, as well as ditching the original's social commentary), this remake is not only one of the best zombie flicks in recent memory but also one of the best contemporary horror movies. —JK

REPORT CARD

| | |
|-----------------|---|
| INTERPRETATION: | C |
| ACTING: | A |
| DIRECTING: | A |
| MUSIC: | A |
| GORE: | A |
| BOX OFFICE: | A |
| TOTAL GRADE: | A |

Remake Status: Mark Verick (Cyrus: *Mind of a Serial Killer*) is currently filming a remake of the 1988 film, *Witchboard*. He serves as both the writer and director.

The Texas Chainsaw Massacre (2003)

Let's get one thing straight right off the bat: YOU'RE NEVER GONNA TOP THE ORIGINAL "TCM" NO MATTER WHAT YOU DO! OKAY? ... Just had to get that out of my system. Michael Bay's Platinum Dunes debut feature is responsible for the ensuing honor-remake craze that has plagued most of the new millennium's first decade. Bay, director Marcus Nispel, and crew came out guns blazing—delivering a HORROR film possessed with the grim, gritty and cruel atmosphere of the original. There's no winking at the camera, no campy BS, just a dark, savage, nihilistic film that everyone's favorite "film critic" Roger Ebert gave ZERO stars! The supreme cast, top lined by the delectable Jessica Biel, also features a show-stealing performance by R. Lee Ermy (Full Metal Jacket) as the sadistic Sheriff Hoyt. A massive box-office hit, TCM '03's haul was a staggering \$80 million, US! I feel TCM '03 is still hands down the best remake of the last decade! However, I've always looked at the 2003 film as more of a companion piece to the original instead of just a straight-up-remake, and in my humble opinion, it easily blows away any of the sequels that came before it ~ RO

| REPORT CARD | |
|-----------------|----|
| INTERPRETATION: | A- |
| ACTING: | A- |
| DIRECTING: | A- |
| MUSIC: | A- |
| GORE: | A- |
| BOX OFFICE: | A- |
| TOTAL GRADE: | A |



The Hitcher (2007)

The original film, starring Rutger Hauer, C. Thomas Howell and Jennifer Jason Leigh, may not have been a classic in the same league as A Nightmare on Elm Street, but the '80s cult classic was still ... a classic. Over the years, it began to suffer some age (when was the last time C. Thomas Howell was relevant?)—but did it deserve to be remade? This reviewer says yes! In fact, the remake was actually pretty damn good. It happened to be a byproduct of Platinum Dunes: however, it turned out to be one of their best efforts. The casting of Sean Bean (Game of Thrones) was inspired, as he truly gives a sense of sinister dread that (dare I say) matches the great Rutger Hauer as "the Hitcher." The rest of the cast was a bit lackluster—with Sophie Bush and Zachary Knighton playing the fools who pick up this serial killing hitchhiker.

The director, Dave Meyers, came from the world of music videos, and sadly, never was able to continue working in feature films. The Hitcher ended up pulling in around \$25 million at the box office, making it an official hit ... except in reviewers' minds. The aura of being a remake was too much for the film and it never became a fan favorite in this extremely crowded decade of honor remakes. Wo at HorrorHound, however, urge readers to give it another try. ~ NH

| REPORT CARD | |
|-----------------|----|
| INTERPRETATION: | A- |
| ACTING: | A- |
| DIRECTING: | A- |
| MUSIC: | A- |
| GORE: | A- |
| BOX OFFICE: | A- |
| TOTAL GRADE: | B |



The Blob (1986)

Despite lacking a catchy, kitschy theme song by Burt Bacharach and Mack David, Chuck Russell's update of The Blob is a fine example of blending cool '80s predual FX with a classic piece of '50s sci-fi schlock. Gorehounds thrilled at the impressive number of maiming victims—actress Candy Clark's death in the phone booth is a definite highlight, and the movie-theater sequence is a true-gro salute to the original. The remake also hosts a number of familiar genre names: Shawnee Smith (later of Saw fame) plays the lovely lead alongside Kevin Dillon, and even Bill Moseley (The Devil's Rejects) pops up in the final reel as "Soldier #2." The biggest difference between the redux and its predecessor is the explanation for the Blob—in the original, the creature is believed to be from outer space whereas the remake made it a bio-weapon returning from orbit. This clever twist allows for a secondary villain to emerge, Dr. Meadows (expertly played by Joe Seneca). Frank Darabont, who co-wrote the screenplay with Russell, also added a number of fun references to Stephen King's novel The Stand throughout (see if you can find them all). Often overlooked and neglected, The Blob '86 is well deserving of its place on any list of the best remakes ever made. ~ AC

| REPORT CARD | |
|-----------------|----|
| INTERPRETATION: | A |
| ACTING: | A |
| DIRECTING: | B+ |
| MUSIC: | A+ |
| GORE: | B |
| BOX OFFICE: | B |
| TOTAL GRADE: | B+ |



REMAKES: Direct-to-DVD

Remakes are everywhere, and studios are finding as many reasons to grip onto a "classic" title in hopes of reintroducing them to an all-new audience. But this trend isn't just relegated to big studios. Low-budget filmmakers and indie distributors have, over the years, jumped at the chance to take part in this cinematic tradition. Unfortunately, with the lower budgets—you need to lower your expectations. Below is a list (and very brief bias for some) of the most-significant remakes to see release in the direct-to-DVD and Blu-ray market.

2001 Maniacs

Directed by Tim Sullivan, this remake of H.G. Lewis' 2000 Maniacs stars Robert Englund and is loaded with more sex and over-the-top gore than the original, but has none of the charm. It received a sequel (with Bill Moseley replacing Englund) a few years later—titled 2001 Maniacs: Field of Screams.

Day of the Dead

Ving Rhames leads this unnecessary remake by Steve Miner. Most horror fans rightfully ignore this title after the production company's earlier efforts, Day of the Dead 2, Contagium and Creepshow 3.

April Fool's Day

Scout Taylor Compton stars in this slash flick that takes the fun out of the original. Once you get past the alterations, it isn't a bad title.

It's Alive

Gijou Phillips stars in this gore fest which is a fair reinvention of the classic Larry Cohen title. No longer a "monster movie," this flick plays well as a straight-up horror entry.

Night of the Demons

This remake packed in the stars, including Monica Keena, Edward Furlong, Linnea Quigley and Shannon Elizabeth.

Wizard of Gore

The third H.G. Lewis remake, this one stars Crispin Glover. Watching him squirm on screen as a magician is the only real reason to check this film out.

A few other DTV remakes to check out: Blood Feast, Train (Terror Train), Toolbox Murders and Sisters



| REPORT CARD | |
|-----------------|----|
| INTERPRETATION: | C+ |
| ACTING: | B- |
| DIRECTING: | B- |
| MUSIC: | F |
| SCORE: | F |
| BOX OFFICE: | C |
| TOTAL GRADE: | C |

The Stepfather (2009)

One of the things that made 1987's *The Stepfather* so damn terrifying was Terry O'Quinn's ability to turn from sincere to psycho at the flip of a switch. While the casting of a capable actor like Dylan Walsh as the remake's wily character meant it was someone who could at least wear O'Quinn's shoes, if not fill them, it still remains an odd choice for a second go. 2009's *The Stepfather* isn't really a bad movie — it's just inferior to the bloody '80s gem that came before it. With a stripped-down PG-13 rating, the remake becomes a bloodless thriller made all the less believable within its modern, technology-at-everyone's-fingertips setting. It also suffers from replacing the dangle in distress with a dupe. (Sorry, but we care a lot more about the cute and vulnerable Jill Schoelen than hunky Penn Badgley.) However, kudos to the filmmakers for working America's Most Wanted into the plot! Thanks to a modest budget, this remake actually turned a profit, raking in about \$28.8 million at the box office. Although not a true waste of time, you're better advised to react as O'Quinn did when approached to do a cameo — just pass. — KN

| REPORT CARD | |
|-----------------|----|
| INTERPRETATION: | B |
| ACTING: | B |
| DIRECTING: | A- |
| MUSIC: | B- |
| SCORE: | B- |
| BOX OFFICE: | C |
| TOTAL GRADE: | C+ |

A Nightmare on Elm Street (2010)

This reboot of the iconic franchise features a scary Freddy that goes back to his filthy child molesting roots. Jackie Earle Haley was given the gargantuan task of replacing THE ONLY actor to ever portray Freddy, Robert Englund, and the results are as good as one can hope for. Freddy, clearly the star of the show this time around, is a sick, twisted, nasty little demon: bastard, and Haley, plays him with a demented gusto that even made Englund proud! Another cool feature of the film is how the lines between dream and reality are sometimes completely nonexistent. The film takes full advantage of modern film making techniques effortlessly logging back and forth between the two realities to great effect. The biggest negative of the new film is the lack of stronger protagonists. Rooney Mars does a serviceable job as Nancy, but none of the characters are as fully realized as those of the original. Normally that would be a big issue for me, but Freddy is the main reason to see this film and he more than makes up for their shortcomings. Not a perfect film by any means, but it still delivers the gory goods and it's cool to see a brutal Freddy using the glove to kill again. — RO

Cat People (1999)

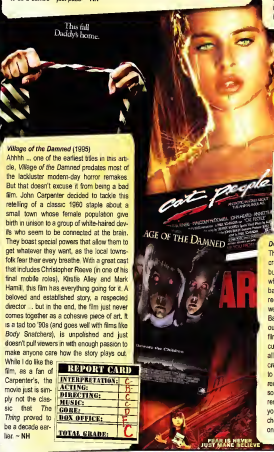
In 1962, shape-shifting creatures were in full force, so director Paul Schrader jumped on board with a remake to Val Lewton's subtle 1942 film. The original story is kept relatively intact by genre icon Alan Crumley who penned the screenplay: A young woman (Nastassja Kinski) believes that when aroused sexually, she will turn into a cat and shred up her lover(s). She falls in love with Oliver (John Heard), but to complicate matters is her brother (Malcolm McDowell) who knows her only sexual contact can be with him (incest!) because they are both "cat people." This love triangle forms the center of the story, but since this is the early '80s, we get plenty of gory kills and transformation effects courtesy of Tom Burman. The undisputed highlight is when Ed Begley Jr. gets his arm ripped off! The FX never outshines the performances, and the cast performs admirably despite the seedy nature of the material. Speaking of which, *Nastassja* has several jaw-dropping nude scenes that justifies the R rating. Along with a wonderful theme song by David Bowie, this remake has more than enough going for it. Criminals underappreciated, it is worth a second look. — DK

| REPORT CARD | |
|-----------------|----|
| INTERPRETATION: | B |
| ACTING: | B |
| DIRECTING: | B |
| MUSIC: | B- |
| SCORE: | B- |
| BOX OFFICE: | C |
| TOTAL GRADE: | B |

Don't Be Afraid of the Dark (2010)

The 1973 original, starring Kim Darby and Jim Hutton, still stands as one of the creepiest made-for-television shockers of all time. But considering its moderate budgetary needs and fairly simplistic premise (focusing on pit-sized creatures who live in the dark depths beneath a brick-up fireplace in an old mansion's basement), the story was one obviously ripe for the remake treatment. The redux does make some minor changes regarding the mansion's backstory, as well as changing the adult female lead character to that of a little girl (played by Bailee Madison). The substitution in protagonist pays off quite well, simultaneously increasing both the sense of vulnerability and believability in regards to the film's horrors. While the success of a picture like this ultimately relies on its execution, fortunately legend-in-the-making Guillermo del Toro had his pudgy paws all over this one (with screenplay and producing credits) — and the film is exactly what you've come to expect from the man. The little demon creatures receive some quality CGI treatment, and although some debarbs may prefer the ones from '73, the remake's monsters are certainly more vicious. If you didn't catch this one in theaters, be sure to check it out when it comes to home video. Certainly one of the more credible remakes of late. — KN

| REPORT CARD | |
|-----------------|----|
| INTERPRETATION: | A |
| ACTING: | A |
| DIRECTING: | B+ |
| MUSIC: | B |
| SCORE: | B |
| BOX OFFICE: | B |
| TOTAL GRADE: | B |



Village of the Damned (1995)
 Arrhh... one of the earliest titles in this article, *Village of the Damned* predates most of the lackluster modern-day horror remakes. But that doesn't excuse it from being a bad film. John Carpenter decided to tack this retelling of a classic 1960 staple about a small town whose female population gave birth in unison to a group of white-haired devils who seem to be connected at the brain. They boast special powers that allow them to get whatever they want, as the local town-folk fear their every breathe. With a great cast that includes Christopher Reeve (in one of his final movie roles), Kristie Alley and Mark Hamill, this film has everything going for it. A beloved and established story, a respected director... but in the end, the film just never comes together as a cohesive piece of art. It is a tad too '80s (and goes well with films like *Body Snatchers*), is unpolished and just doesn't pull viewers in with enough passion to make anyone care how the story plays out. While I do like the film, as a fan of Carpenter's, the movie just is simply not the classic that *The Thing* proved to be a decade earlier. — NH

| REPORT CARD | |
|-----------------|---|
| INTERPRETATION: | C |
| ACTING: | C |
| DIRECTING: | C |
| MUSIC: | C |
| SCORE: | C |
| BOX OFFICE: | C |
| TOTAL GRADE: | C |

King Kong (1976)

"You goddamn chimpanzee pig ape! What are you waiting for? You wanna eat me? Go ahead! Choke on me!" Quotes like that aren't normally associated with King Kong, yet in 1976 that is exactly what audiences got with this big-budget remake of the 1933 classic. Producer Dino De Laurentiis wanted a "big ape" film, so he set about whipping up a massive media promotion which suckered everyone into thinking his version would be not only bigger but better (yours truly was there to witness it on the big screen). Not only were the character names changed, but instead of likable and heroic, we got a "lying hippy" in the form of Jeff Bridges, a greedy self-centered idiot played by Charles Grodin, and Jessica Lange (whose non-acting skills were on display) as the imbecilically named Dwan who spouted off the aforementioned inane dialogue. Rick Baker was brought in to wear the Kong suit, and it's impressive-looking, but the same cannot be said of a ridiculous-looking giant snake, which is unfortunately the only other creature that Kong battles. Surprisingly, for a PG-rated film there is a decent amount of blood spurting and some peek-a-boo nudity. Yet all this and the end of the day, this is a colossal mistake that should never have been made. —DK

REPORT CARD

| | |
|-----------------|----|
| INTERPRETATION: | D |
| ACTING: | F |
| DIRECTING: | C |
| MUSIC: | B |
| GORE: | C |
| BOX OFFICE: | C |
| TOTAL GRADE: | C- |



King Kong (2005)

After nearly 30 years, the big ape was brought back to the big screen (unless you count 1995's *King Kong Lives*—raise your hand if you have seen that one!), only this time director Peter Jackson was on board to helm this loving tribute to his favorite film of all time. Set in 1933 we see the great depression that America (specifically New York) was going through, so an enterprising filmmaker (Jack Black) sets out to Skull Island along with a motley group of characters to seek out the great one. Casting Naomi Watts as Ann Darrow was a good choice as her portrayal outlines the rest of the human cast, yet it is Kong himself who takes center stage. With flawless CGI and Andy Serkis providing the "soul," this Kong is truly the eighth wonder of the world. Jackson does tend to overdo it, however, with a prolonged brontosaurus attack and a spider-pit sequence that only manage to stall the pace of the film. Yet the airplane battle scene atop of the Empire State Building is as spectacular as it gets. Jackson managed to bring back the sense of wonder that the original Kong had and interpret it for a 21st century audience. While it will never replace the original, it is a worthy remake and tells a timeless tale of beauty and the beast. —DK

REPORT CARD

| | |
|-----------------|----|
| INTERPRETATION: | A |
| ACTING: | A |
| DIRECTING: | B+ |
| MUSIC: | A |
| GORE: | A |
| BOX OFFICE: | A |
| TOTAL GRADE: | B |



The Crazies (2010)

The original *Crazies*, made back in 1973, contained quite possibly George Romero's most-overt social commentary, so what better movie to remake in today's politically uncertain world? Capturing the same intense feeling of unease, this update leaves us and the characters not knowing who is infected or who they can trust. Thanks to fine actors like Timothy Olyphant, Radha Mitchell and Joe Anderson, director Breck Eisner was able to actualize characters that you genuinely care about and root for. The beautifully subtle gore of the gurney scene is just one of many well-crafted elements that help the film stand out from its generic brethren. Whereas Romero's original movie portrayed them as mindless drones following orders, screenwriters Scott Kosar and Ray Wright present their military characters as flesh-and-blood individuals as unsure of anything as the town folk. Yes, there are flaws: the film has a "too-polished" feel at times as opposed to the real-life grittiness of the original, and making the crazies look and act like zombies likewise seems like a misstep (one of the great things about the '73 film was that the infected didn't show any physical signs). Even so, *The Crazies* is one of those rare remakes worthy of being put on the same shelf as the original. —JK

REPORT CARD

| | |
|-----------------|----|
| INTERPRETATION: | A |
| ACTING: | A |
| DIRECTING: | A |
| MUSIC: | A |
| GORE: | A |
| BOX OFFICE: | B+ |
| TOTAL GRADE: | B+ |



REMAKES: Creature Features



In 2001, Stan Winston, got together with both Colleen Camp and Sam Arkoff's son, Lou Arkoff, to produce a series of made-for-cable movies

for Cinemax/HBO, inspired by the AIP monster movies from the 1950s, each "episode" of *Creature Features* would take the film's title and reinvent the storyline—with some titles having no similarities to their original counterparts (outside of sharing the name). During this run, the trio of filmmakers produced new takes on *Earth vs. the Spider*, *The Day the World Ended*, *How to Make a Monster*, *Teenage Cavemen* and *The She-Creature*. In conjunction with this film



series' launch, Stan Winston took the opportunity to jumpstart his own toy company: Stan Winston Creatures. As part of this new toy line, a series of *Creature Features* action figures and statues were produced, featuring each of the film's monsters. Winston's toy company continued to produce interesting original-concept toys exclusively for Toys "R" Us (including



Raam of the Claw, *Extreme Gargoyles and Blood Wolves*) for a couple years before finally going out of business.

REMAKES: Prequels and Sequels

There are too many reasons to list here why remake films receive prequels and sequels. We will attempt to address a few. If a remake film does well enough at the box office, and the original property had a sequel, it only makes sense to follow-up the remake with its own sequel remake. In the case of prequels, this practice often occurs when the previous film paints itself into a corner, leaving the property nowhere to go except for backwards – sometimes resulting in an original story instead of a remake. Here are the best examples:

Halloween 2

When the Weinstein's saw how much money Rob Zombie's *Halloween* made, they couldn't wait to produce a sequel. For those who hated Rob's original *Halloween*, the sequel made it look like a masterpiece.

Hills Have Eyes 2

Military meets mutants – only the mutants seem to be better actors in this instance. And who will ever forget the disturbing scene "You... give... me... a... baby."

Piranha 3DD

John Gulager (Frost) takes this gore fest into an outdoor water park. In theaters November 23rd

Return to House on Haunted Hill

Outside of its Blu-ray "pick your path" feature, the film is laughable.

Texas Chainsaw Massacre: The Beginning

The interesting thing about "The Beginning" is that, while it serves as a prequel, it actually holds more similarities to the original "TCM" than the initial remake. This includes the iconic dinner scene and other hidden "homages." It tells Leatherface's origin (as well as his family's) and is a fantastic installment in the TCM franchise.

The Thing (2011)

This film not only acts as a prequel to the John Carpenter remake (giving viewers a first look at the alien species' original form before replicating its next host), but most of the plot elements are carried over from the Carpenter film, leading early reaction to think the title was a remake of the remake.



Thirteen Ghosts (2001)

William Castle was the man when it came to gimmicks and ghosts. Thanks to Dark Castle Films, formed in 1999 by producers Joel Silver, Robert Zemeckis and Gilbert Adler, the spirit of Castle has been kept alive and well with two remakes of his classic films (co-produced by his daughter, Terry Castle). The first Castle picture to be updated by Dark Castle was *House on Haunted Hill*. Their second feature, *Thirteen Ghosts*, was a hit. Dark Castle's approach to the remaking *Thirteen Ghosts* revealed well-written backstory for all 13 deadly ghosts, who play a much bigger role in this story. Some ghost gore is showcased, and the ghost-viewing glasses from the original film are put to excellent use in the redux. This is a film that would have truly benefited from today's renewed interest

| REPORT CARD | |
|-----------------|----|
| INTERPRETATION: | A+ |
| ACTING: | B |
| DIRECTING: | A |
| MUSIC: | A |
| GOING: | A |
| BOX OFFICE: | A |
| TOTAL GRADE: | A |

in 3-D. The story remained the same for the most part with any alterations seamlessly worked in. This is yet another awesome remake that is somehow overlooked by fans and shouldn't be. – AC

Halloween (2007)

Few remakes have split fans down the middle in the manner Rob Zombie's *Halloween* has – it's "love it" or "hate it" without much middle ground. Let's face it, *Halloween* isn't a cult film like *My Bloody Valentine* – it's one of the most-beloved horror flicks of all time. So it's no surprise that re-envisioning it would certainly have its drawbacks. The problems with Zombie's version seem mostly rooted in its bipolar nature – half the film feels like a faithful remake while the other half is just... well, some of us are still trying to figure that out! (Fans do seem united, however, in voicing their dislike for Zombie's "trashy" dialogue.) Certainly not helping viewers sort out their feelings is the fact that three different versions of the film are floating around out there, with the "Theatrical," "Workprint" and "Director's Cut" all obtainable in some capacity. Regardless of fans' feelings on the final product, 2007's *Halloween* was a hit and to this day stands as the top Labor Day Weekend grosser. If nothing else, time has been kind to it – anyone who has seen *Scenese 2009* sequel would likely agree that it makes his first stab at the Myers character look like *Citizen Kane*. – KN

| REPORT CARD | |
|-----------------|---|
| INTERPRETATION: | B |
| ACTING: | B |
| DIRECTING: | B |
| MUSIC: | C |
| GOING: | C |
| BOX OFFICE: | B |
| TOTAL GRADE: | B |

EVIL



House on Haunted Hill (1999)

Prior to the onslaught of horror remakes, Dark Castle Entertainment was launched their first feature-length film – a remake of William Castle's classic *House on Haunted Hill*. Released the same year as the CGI-filled redo of Robert Wise's 1963 film *The Haunting*, audiences had to make a decision as to which film deserved their full attention (and ticket money). Unfortunately, too many people decided to check out the Liam Neeson-starring *The Haunting*, leading the competing film to a meager \$91 million box-office haul. (*Haunted Hill* only earned roughly \$40 million comparatively.) The joke was on audiences as *The Haunting* proved to be a disaster on every level (a grade from this reviewer would easily garner an F), while the William Malone-directed *Haunted Hill* proved to be an entertaining haunt fest and one of the better films featured in this issue's remake tribute. As per the original, a millionaire offers a group of strangers one million dollars to spend the night in a haunted house. The classic story takes a turn as real ghosts attack our guests in ferocious ways. Scaries, and mood are great for the halloween and the film's leads (Geoffrey Rush, Ali Larter) fill into their roles with ease. When diving up the reviews for the films featured in this article, I jumped at the chance to give a glowing review of this title. – NH

| REPORT CARD | |
|-----------------|----|
| INTERPRETATION: | A |
| ACTING: | A |
| DIRECTING: | A |
| MUSIC: | A |
| GOING: | C |
| BOX OFFICE: | B |
| TOTAL GRADE: | B+ |

Sorority Row (2009)

A remake of 1983's *The House on Sorority Row*, the modern *Sorority Row* is one of the looser rereleases featured in this article. Hell, they didn't even bother to part over the full title! Similarities between the two versions pretty much begin and end with the general premise of a group of sorority sisters pulling a prank that goes horribly awry and costs someone their life. Beyond that you're basically treated to an '80s redux with a '90s teen slasher sensibility. The film flopped with fans and critics alike, and all but disappeared from the box office upon release. However, in this reviewer's opinion, *Sorority Row* never got a fair shake. It doesn't commit the sin of re-interpreting a bona fide classic, and had it been released 10 years earlier, it might've been a hit in the wake of flicks like *Scream* and *I Know What You Did Last Summer*.

With a cast of beautiful young women and some genuinely creative kills, the staff at *HorrorHound* believes more fans should discover the inherent fun to be found herein. Sometimes a good popcorn flick – and appropriately placed expectations – are all you really need and *Sorority Row* delivers the goods. – KN

REPORT CARD

| | |
|-----------------|----|
| INTERPRETATION: | B |
| ACTING: | C+ |
| DIRECTING: | C |
| MUSIC: | C |
| GORE: | B+ |
| BOX OFFICE: | C |
| TOTAL GRADE: | C |

The Hills Have Eyes (2006)

One of the most-beloved cult classics of all time is Wes Craven's *The Hills Have Eyes*. In 2006, Craven served as producer on the remake of his own film. French director Alexandre Aja's remake of *The Hills Have Eyes* is a breath of fresh air. The changes made here are for the betterment of the film and the elements that needed to be retained are. This is what in my opinion makes for a good remake-clicking to the source material while providing fun new imaginative twists. Michael Bailey Smith steals the show (as did Michael Berryman in the original) as the creepy character "Puto." Now a hulking man with a pick axe, this giant roams the bombed-out wasteland in search of fresh meat for his clan. The makeup effects and subtle CGI all work to make this film a true success story. A deviation from the original story to focus on a bomb-testing town, complete with mannequins set up in model '50s homes, makes for a fresh and spooky atmosphere. The brutality Aja became famous for with his film *High Tension* is carried over in spades. I have to say when faced with the decision to watch the original or the remake, I often chose the remake. I do have to say – I am still a bit upset that Michael Berryman did not have a cameo in the film, for shame. – AC

REPORT CARD

| | |
|-----------------|----|
| INTERPRETATION: | A |
| ACTING: | B+ |
| DIRECTING: | B+ |
| MUSIC: | A |
| GORE: | A |
| BOX OFFICE: | A |
| TOTAL GRADE: | A |

My Bloody Valentine (2009)

Thanks to a budding interest in a 3-D experience that no longer relied on the red and blues, *My Bloody Valentine* managed to pull in just over \$100 million worldwide during its theatrical release. Not too bad for a remake of a cult Canuck slasher from 1981! One of the best-laid misfires of recent years amongst the *HorrorHound* staff, "MBV 3D" managed to preserve the general premise of the original while infusing the story with enough new elements that viewers didn't know what to expect from scene to scene. Gone was the Valentine's Day dance, but the love triangle between Hannerger, Sarah, and Axel stayed intact, as did the whodunit plot. The menacing aura of the Miner was still in place from the original, accentuated by 3-D effects that genuinely made the chase sequences and kills all the more enjoyable and fun to watch on the big screen. We'd be lying if we said the flick doesn't lose a little something when viewed in 2-D, but *My Bloody Valentine*'s positive attributes more than outweigh its shortcomings. Fans of the original shouldn't have their heart broken over this one. And if you're still not convinced on whether or not to give this one a whirl, we've got two words for you: Tom Atkins! – KN

REPORT CARD

| | |
|-----------------|----|
| INTERPRETATION: | A |
| ACTING: | A |
| DIRECTING: | A |
| MUSIC: | A |
| GORE: | A |
| BOX OFFICE: | B+ |
| TOTAL GRADE: | B+ |

REMAKES: Foreign Movies

Remaking hit movies from other countries is nothing new. Even *Godzilla* (1954) was re-edited for US theaters – adding new scenes with American actor Raymond Burr to help bridge the culture gap. Of past films, one of the best examples of a movie being completely refilmed for English-speaking theatergoers is *The Vanishing* (Kusler Sutherland, Jeff Bridges and Sandra Bullock, with the original film's director, George Sluizer). Below is our picks for the 10 best foreign movie remakes of the past 10 years (with some heavy emphasis on the Asian Invasion). Make sure you try to watch them all – especially the originals!

- 1. The Ring:** Naomi Watts stars in this chilling retelling of a cursed VHS tape. Anyone who watches its contents dies seven days later.
- 2. The Grudge:** Remade by the original film's director (Takashi Shimizu), this near shot-for-shot remake stars Sarah Michelle Gellar. Just try and stay away from the US-based sequels.
- 3. Let Me In:** The amazing Swedish vampire tale was skillfully refilmed for US audiences. Sadly, not enough people sought this one out. We suggest giving it a shot!
- 4. Pulse:** Kristen Bell stars in this dreadful tale (we mean that in a good way). Recommended.
- 5. Funny Games:** Another remake from the original's director (Michael Haneke), Naomi Watts and family are "kidnapped" and tortured, as you, the viewer, helplessly watch.
- 6. Quarantine:** This POV zombie flick gets a bad rap, and it shouldn't. The original is SOO good, most fans can't get past the movie even being remade.
- 7. The Uninvited:** A half-way decent remake of the great *A Tale of Two Sisters*.
- 8. Dark Water:** Jennifer Connelly and a spooky apartment – nuff said!
- 9. One Missed Call:** Sadly, this title is worth mentioning.
- 10. The Eye:** The US version with Jessica Alba is horrible... Just horrible. Its Japanese counterpart is amazing! Just AMAZING!

REMAKES: Failures

You'll notice on the remake report cards that no film received an "F." We instead decided to relegate these failing films to this sidebar. It's important to remember that the original films were made with blood, sweat and low budgets. Throwing large sums of money at a simple idea often complicates issues. There's nothing wrong with a reimagining, but inserting actors who were paid more than the original film's budget, and adding expensive CGI in lieu of classic storytelling ... well, you get the point.

The Fog

Easily the worst remake due to having no redeemable value — at all.

Godzilla

Changing Godzilla into an overgrown iguana was stupid. Trying to hide the creature redesign from the public was even stupider. But worse yet? Matthew Broderick.

The Haunting

Aside from Owen Wilson's head-acting, *The Haunting* is the perfect movie to put children to sleep to: it's so boring. ...

The Omen

Two reasons why *The Omen* sucks. They ignore the fact that the film's original score made up 80 percent of the scare factor and replaced it with forgettable "noise." Plus, the outdoor zoo scene was changed into an overly CGI'd nightmare. ...

Prom Night

Ohh ... so bad. ... Where do you even begin to describe the worst attempt at recreating an '80s slasher? You will be shaking your head throughout the entire feature.

Psycho

Legendary for its major setback. The filmmakers decided to make a shot-for-shot remake of the original *Psycho*. Sounds fine. The problem? It had no soul. The acting was flat and the sets were lackluster (the old Bates' house no longer iconic). Vince Vaughn did the best with what he had to work with. Everyone else hindered the project.

The Stepford Wives

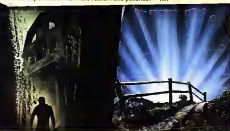
You take a cult-classic thriller and somehow turn it into a family comedy starring Bette Midler and Matthew Broderick? Epic fail!

REPORT CARD

| | |
|-----------------|----|
| INTERPRETATION: | B |
| ACTING: | B |
| DIRECTING: | C |
| MUSIC: | D |
| GORE: | D |
| BOX OFFICE: | B- |
| TOTAL GRADE: | B- |

The Amityville Horror (2005)

It's quite strange to think that this was the film I took my wife to on our first date. ... I wish I could tell people it was something more poignant like *Shawn of the Dead* or *High Tension* ... alas ... the remake of this 1979 classic is not a horrible film by any means. In fact, as one could guess, it has a special place in my heart. James Brodin and Margot Kidder are replaced with the much-more likeable actors Ryan Reynolds and Melissa George (horror fans may remember her from such films as *30 Days of Night* and *Turistas*). What I enjoy about this film, is that it's actually entertaining. The ghost story is amped up in a comparable way of listening to electric guitar versus the original's acoustic. While there are plenty of pros in this alteration to the film's pacing and storytelling, it also serves as the movie's *John Steward*. For a film that supposedly based on real events, it's *Michael Bay* Lynch's notion with many of the over-the-top haunting aspects displayed throughout this remake. Subtlety is thrown out the window in lieu of shock and awe. As said, that would be fine in most situations — but this film is called *Amityville Horror*. More-recent haunt flicks like *Insidious* and *Paranormal Activity* handled the supernatural with more realism and patience. ~ NH



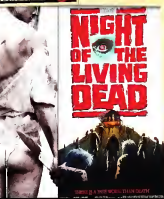
/ Spit on Your Grave (2010)

Whoever decided to take this notorious exploitation classic and turn it into more of a horror film should be applauded. Meir Zarch's *Spit on Your Grave* was first released in 1978, and contained one of, if not, the most-unsettling rape scenes in cinematic history — the subgenre of *revenge* was spawned by this film. When tackling the remake, director Steven R. Monroe had his work cut out for him, but luckily he had the original film's director in his corner to help him along the way. In the end, you have a solid remake that offers more in the way of story and pacing than the original. Actress

Sarah Butler does a superb job of handling a role most actresses would run screaming from. Andrew Howard's performance as the central villain of the story is intense and a joy to behold. Sadly, some bad CGI is present, but that is really the bulk of my complaints here. Extra points are awarded for coming up with some truly horrific, original kills. — AC

REPORT CARD

| | |
|-----------------|----|
| INTERPRETATION: | A |
| ACTING: | A |
| DIRECTING: | A |
| MUSIC: | B |
| GORE: | B |
| BOX OFFICE: | B |
| TOTAL GRADE: | B+ |



Night of the Living Dead (1990)

In 1960, Tom Savini was pegged to direct the remake of George Romero's original zombie masterpiece — *Night of the Living Dead*. This film is evidence that a near shot-for-shot remake can actually work with the right cast. Tony Todd's portrayal of Ben is powerful, Tom Towles' Harry Cooper is dastardly and Patricia Tallman's Barbara is exceptional. As scary as the original, Savini's film is also just as tense and gloomy as any of Romero's "Dead" features, which is not an easy compen-son to stand up to. The gore and zombies are top notch, as if there was ever a question with the king of splatter at the helm (although the worst moment in the film comes from the overly fake death of Johnnie [Bill Moseley] by way of tombstone). The film's extended ending is less stark than the original, but still works well. Sadly, the film barely broke even at the box office. This is yet another undead classic that every zombie aficionado should be sure to check out. — AC

REPORT CARD

| | |
|-----------------|----|
| INTERPRETATION: | C |
| ACTING: | C |
| DIRECTING: | C |
| MUSIC: | D |
| GORE: | D |
| BOX OFFICE: | C- |
| TOTAL GRADE: | C- |

world. Slightly boring and quite forgettable, fans of effects would check this feature out just to admire the amazing work on display in this pre-CGI world. — NH

REPORT CARD

| | |
|-----------------|----|
| INTERPRETATION: | A |
| ACTING: | A |
| DIRECTING: | A |
| MUSIC: | A |
| GORE: | A |
| BOX OFFICE: | C- |
| TOTAL GRADE: | A- |

Piranha 3D (2010)

Oh, how I love Joe Dante's original *Piranha*, released in 1978... let me count the ways... but not here. Instead, let's talk about the remake that was doomed from the start. First, the film's release date was pushed back several times (never a good sign). We expected some bad CGI, but who knew how much? Not to mention the unneeded 3-D element that might have worked in some theaters (but not in mine). Boofed, after boofed, of half-nude hotties can make up for a lot, but not for everything. The movie is plagued by strange issues, such as continuity problems (e.g., Paul Schear's character seems to disappear from the story near the end of the film... a disappearance that remains unexplained to this day). It kills me to be so negative about the film, because Alexandre Aja does such good work that I am pretty sure even he has mixed feelings about this release. But even a great cast including Richard Dreyfuss, Christopher Lloyd, Ving Rhames, Elisabeth Shue and Eli Roth was not enough to qualify this remake. The sole saving grace—the work the FX team did on the picture—delivering the longest and bloodiest gore-fest sequence since Peter Jackson's *Dead Alive*. —AC

REPORT CARD

| | |
|-----------------|----|
| INTERPRETATION: | B |
| ACTING: | C |
| DIRECTING: | C |
| MUSIC: | A+ |
| GORE: | B- |
| BOX OFFICE: | B- |
| TOTAL GRADE: | B- |



REMAKES:

Non-Horror Horror

We love horror movies, but sometimes the line between thriller, exploitation, comedy, action and sci-fi are so blurred that movies which aren't technically horror (*Yellow*) are still embraced by horror fans. Over the years a number of these "non horror" horror films have been remade, and some happened to be pretty decent. We present a look at some of the more noteworthy remakes that horror fans should enjoy viewing.

The Day the Earth Stood Still

Many fans of the original 1951 classic will never watch this 2008 remake starring Keanu Reeves. It's not a terrible film, but it does leave a lot to be desired.

Death Race

In 2008, Paul W.S. Anderson (*Resident Evil*) decided to tackle the David Carradine/Roger Corman classic. Good news? The movie is pretty decent. Bad news? Outside of calling the main character "Frankenstein"—you would have no clue it had any connection to the original. It plays more as a film version of the video game *Twisted Metal* than *Death Race*.

The Island of Dr. Moreau

This mangled mess of a production underwent a change in director and actors during filming, and it shows (starring Marlon Brando and Val Kilmer). Not so much a remake as it is a new iteration of the H.G. Wells story. Originally filmed in 1933 (*Island of Lost Souls*), then again in 1959 (*Terror is a Man*), 1971 (*The Island of Dr. Ager*) and 1977.

Last House on the Left

A group of thugs rape and kill two young girls, and by happenstance, end up at one of the girls' family home, leading to her parents seeking bloody revenge. Not a terrible remake by any means. It suffered from an all-too-revealing trailer and the lack of the classic tagline: "It's Only a Movie!"

Wicker Man

Nic Cage stars in this oddball title about a detective who is slowly dragged into a cultish tradition by a neo-pagan community. Often overlooked, this writer actually thinks the Cage version deserves another look by horror fans.

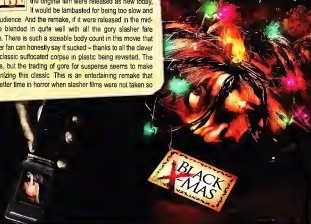
REPORT CARD

| | |
|-----------------|----|
| INTERPRETATION: | B |
| ACTING: | B |
| DIRECTING: | B |
| MUSIC: | A |
| GORE: | A |
| BOX OFFICE: | A |
| TOTAL GRADE: | B+ |

Black Christmas (2006)

The original *Black Christmas*, released in 1974, is considered the first true slasher film by many. In 2006, critics and horror fans alike greeted this new holiday horror film remake with mostly negative reviews. I, for one, may be the only person who actually enjoyed it. If the original film were released as new today, it would be lambasted for being too slow and boring for today's audience. And the remake, if it were released in the mid-'80s, it would have blended in quite well with all the gory slasher fare released at the time. There is such a sizeable body count in this movie that no respecting slasher fan can honestly say it sucked—thanks to all the clever kills, and even the classic suffocated corpse in plastic being revealed. The plot has some holes, but the trading of gore for suspense seems to make sense when modernizing this classic. This is an entertaining remake that reminded me of a better time in horror when slasher films were not taken so seriously. —AC

This holiday season, the slay ride begins



When a Stranger Calls (2006)

A babysitter is receiving threatening calls... and the calls are coming from inside the house! This urban legend was repackaged for teen audiences in 2006—a remake of the 1979 thriller of the same name, the new film is set in a very lavish doctor's home, way out in the boonies (how convenient, right?). In the film, a teenage babysitter named Jill (Camilla Belle) begins receiving eerie phone calls. I have to say that the filmmakers did an excellent job of turning a thriller into what feels like a teen slasher film. Sadly, there is next to no blood in the film, all the murders occur off screen and the body count is very minimal. In fact, the iconic line "Have you checked the children?" is not delivered until the 50-minute mark. Still, the director does an excellent job keeping us on the edge of our seats throughout the longest cat and mouse chase sequence in horror history. I do award extra credit for having Lance Henriksen deliver the creepy-voiced phone messages from the stranger, using the original title and the iconic line from the film, and hiring actor Thomas Flanagan to play the killer whose face is only revealed for a split second. The final scene also works well, keeping with the intensely dark tone of this decent remake. —AC

REPORT CARD

| | |
|-----------------|----|
| INTERPRETATION: | B |
| ACTING: | B |
| DIRECTING: | B |
| MUSIC: | B |
| GORE: | B |
| BOX OFFICE: | B |
| TOTAL GRADE: | B- |



by Nathan Hanneman

THE HORRIBLE HOUSE
ON #11

**on 13 acres of earth
very center of hell..!**

THE LAST HOUSE ON LEFT TO AVOID

**IT'S ONLY
A MOVIE!**

**IF YOU GET TOO SCARED-
TRY TELLING YOURSELF
IT CAN'T HAPPEN TO ME.
IT CAN'T HAPPEN TO ME.
IT CAN'T HAPPEN TO ME.
IT CAN'T HAPPEN TO ME.
IT CAN'T HAPPEN TO ME.
IT CAN'T HAPPEN TO ME.**

**THEY T
NOW T**

**TO AVOID
FADING
NEED AIRBRUSHING**
**IT'S ONLY A MOVIE.
ONLY A MOVIE.**
GARY & MO'NIE
DICKY & HARVEY
TOMMY L. JOHNSON
DAVID N. PAGE JR.

R

REMEMBERING **The FLY**

BY JON KITLEY

In the world of fantastic cinema, the mad-scientist theme is one of the oldest subgenres. Right from the beginning, storytellers have been weaving cautionary tales of men meddling with things best left alone. For those who try to push or break through those boundaries, there is usually a hefty price to pay – their life, or at the least, their sanity. Most of these stories present a man trying to take over the world through some devious plan or device that he has created, corrupted either by visions of power or the invention in question having scrambled his brain to where he is no longer thinking rationally. Within these films, the dramatic action revolves around stopping this demented genius before it is too late, the end-credits lesson for the audience being that men is better off leaving things as they are, lest this fate befall them as well.

But in June 1957, *Playboy* magazine published a short story by George Langelaan that was a little different than most mad-scientist yarns. It was a tale of love, tragedy ... and a transporter, simply called "The Fly." Predictably, it featured a scientist on the verge of creating an invention that will change the world ... until a simple mistake occurs that transforms his life (as well as a few other things). But instead of the usual man-gone-mad tropes, here the hero desperately tries to correct the error before he loses control, with his loving wife forced to bear witness to his slow descent into madness. This all-too-reliable theme made the tragic ending that much more so.

Born in 1908, Langelaan followed in his father's journalistic footsteps, at one point serving as a member of the Associated Press staff in Paris. When the Spanish Civil War started in 1936, he traveled to Spain to cover it for *The New York Times*. Not long after WWII broke out, Langelaan joined the military and began working with the British Intelligence Agency, eventually becoming a special agent. He even had plastic surgery to change his appearance before being dropped into occupied France in September 1941. Though captured by the Germans and sentenced to death, he escaped to England, only to return to France to continue his espionage work.



THE MONSTER CREATED BY KENNEDY GUYE WELT
COURTESY OF THE PLAYBOY MAGAZINE

THE MONSTER CREATED BY KENNEDY GUYE WELT
COURTESY OF THE PLAYBOY MAGAZINE



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THE MONSTER CREATED BY KENNEDY GUYE WELT
COURTESY OF THE PLAYBOY MAGAZINE

After the war, he started to write fiction and non-fiction stories based on his experiences in the war, including two books of memoirs: *One Named Langdon: Memories of a Secret Agent* (1950) and *The Masks of War: From Dunkirk to D-Day – The Masquerades of a British Intelligence Agency* (1959). Some of his stories were purchased to be used for movies, while others were adapted for television shows like *Alfred Hitchcock Presents* and *Night Gallery*. But it was "The Fly" that he would become most famous for.

The story follows a young scientist, Andre Delambre, who has created a machine that can disintegrate an object, shoot the atoms across space (much like a television signal) and re-integrate the object back to its original form. After countless failures and adjustments, he believes he has all the "bugs" worked out. Alas, when he puts himself through the transporter, he fails to notice one tiny little thing: a fly has gotten in the transporter chamber with him. When he comes out, the computer has switched some parts around, leaving him with the head and arm of a fly, and the reverse for his fellow insect traveler. What at face value could be just another science-gone-wrong chiller evolves into a heartbreaking story about the love shared by Delambre and his wife, who will do anything she can to help him. Even if it means killing him.

It didn't take long after its publication before "The Fly" attracted the attention of a small-time director/producer by the name of Kurt Neumann. After reading the short story, Neumann approached producer Robert Lippert, Sr. to see if he had any inclination towards producing it. Lippert thought this could make a great film and bought not only the rights to the story, but also optioned any sequels. Smart man. A B-movie mogul, making pictures under his Regal Pictures moniker, Lippert produced quick and entertaining films which would then be distributed by studios like 20th Century-Fox as second features to their own big-budget films. Lippert cranked them out fast and cheap, but knew what would sell. "I don't worry about what the critics say," Lippert once quipped. "I make pictures people want to see." His success shows just that.

Lippert already had a working relationship with Fox, so he took *The Fly* project to them to see if they were



Did You Know? Parts of the laboratory seen in *The Fly* was "Emerac" – the computer from Fox's romantic comedy film *Desk Set* (1957) starring Spencer Tracy and Katharine Hepburn.



interested. They were, so much so that they announced the film's production only a month after the story's first appearance in print. Normally, Fox would give Lippert a little under \$100,000 to make a picture, but Buddy Adler, head of production at Fox, believed they might have a real hit on their hands. Adler wanted the film to be in color with higher production values and so, even after Lippert had already hired a crew and started production, Fox took over the project and increased the budget to (depending on the source) between \$300,000 and \$450,000. Lippert, who had brought the project to Fox in the first place, was now off the picture, but Fox kept Neumann on as director, as well as producer James Clavell, who would go on to become a best-selling novelist with titles like *Tai-Pan* and *Shogun*, as well as a successful film director in his own right, got his first crack at screenwriting with *The Fly*.



is not a crazed megalomaniac with a god complex.

Within the head of the fly, Delambre still has a human brain, one that is slowly degenerating, his human thoughts and traits inexorably giving way to that of the insect. With only a short time to fix this grave error before it is too late, these tragic elements are emphasized even more as Helene helplessly watches the man she loves slowly slipping away. Until the last, Andre desperately clings to his humanity, knowing that nobody must follow in his footsteps ... and what must be done to ensure that never happens. When he meets his grisly end, Helene's sadness, pain, and anguish is shared by us, the viewer.



Clavell faithfully followed Langelaan's story, with a few notable changes. Nixed was the segment where Delambre is not only saddled with a fly limb and noggin, but also parts of a cat, left over from a previous experiment. There were few others, such as a name change or location and the like, but one of the biggest alterations was the ending. In Langelaan's text, Delambre's wife Helene gives her brother-in-law Francois an envelope containing the story of what really happened, telling him to read it alone. After he leaves, she commits suicide. Way too dark for a film of that time, a (slightly) happier ending was created.

Different than most science-fiction or mad-scientist films of the era, our hero

In looking for an actor to play Delambre, there were a few names thrown around. Michael Rennie, who had made the world stop in *The Day the Earth Stood Still* (1951), declined the role as most of his performance would be played with his head under a black cloth. Enter Al Hedison, a new contract player for Fox who had just recently appeared in his first movie, *The Enemy Below* (1957).

His second feature, and first starring role, would be *The Fly*. Hedison (whose first name would be changed to "David" by the studio the following year) knew at the age of 12 that he wanted to be an actor. Staring in theater when in school, he found whatever work he could do to continue his





craft. Getting a trained stage actor for this role turned out to be a terrific stroke of luck – since a good chunk of his screen time was in costume and/or under a black cloth, Hedison had to create much of his character through body movements. Where a less physically capable actor would not have been able to convey that this mangled mess of a human was going through, Hedison brings off brilliantly with jerky moves of the head or fly arm. He brings to life a creature that is no longer completely human, fighting a losing battle to stay in control. Near the end, as he tries to scrawl his last thoughts to his wife on the blackboard, the almost undecipherable “I love you” rings about as tragic as you can get.

The challenge of creating something that audiences had never seen before was given to Ben Nye, head of the makeup department at Fox. Hired by the studio in the mid-1930s through their makeup apprentice program, he stayed with them until his retirement in 1967. Though *The Fly* was Nye's first “monster movie,” during his career he worked on literally hundreds of movies and TV shows, even starting his own line of makeup (which is still used today). Hedison strongly urged both Nye and the studio that the transformation into the fly creature should be a slow one – that each time we see him, something new has changed. But either due to the budget and/or Nye not wanting to do so many different makeup designs, they decided to go with the simple fly head and arm. (This is likely the same reason our “man/flycat” sequence was left out as well.) But the star was clearly up for anything, as every time you see the fly creature, it is Hedison under the mask (i.e., no stand-in or stunt man), for which we give him a lot of credit. All the more impressive considering he couldn't



world from discovering what has really happened to her husband, even at the risk of prison and/or execution. Young Charles Herbert, who plays their son Philippe, appeared in quite a few movies as a child, including genre pictures like *The Monster That Challenged the World* (1957) and William Castle's *13 Ghosts* (1960).

All the actors play their roles completely straight throughout the entire film, and Neumann's direction keeps the on-screen situations well grounded. With no tongue-in-cheek campiness or winking at the audience, these characters are presented as real human beings trying to deal with a terrible mishap. This serious, adult approach is probably one of the film's most valuable assets, keeping it effective and entertaining all these years later.

Of course, if there is one sequence that everyone seems to remember, it is the high-pitched screaming from the “fly with the white head” caught in the spider's web, about to become dinner. The “HELP ME! PLEASE HELP ME!” refrain has been parodied, copied, referenced, and ripped off in so many movies over the years that some might believe it has become campy and lost its ability to chill. Personally, I find the sequence as powerful today as it must have been in 1958. As the spider slowly makes its way across the web, the trapped manly creature – generates an incredible amount of empathy. We feel the terror it does. After reading so many reports of how Price and Marshall were barely able to film this part without laughing, I was waiting for the cheesiness to show itself during my most recent viewing.

But instead, what showed up were the goosebumps on my arm. This tragic character is dying for the second time, before our very eyes, and his fate in this case feels much more terrifying (not that death by machine press is any walk in the park).

Fox went all out for the release of the film, with tons of promotion and advertising, even going so far as to have people dressed up as other famous classic monsters at the Hollywood premiere. On its opening day in Los Angeles, *The Fly* earned \$34,000. During its first week on the West Coast alone, it grossed close to a million dollars. For the time, this was an incredible amount of money, and with



really see that well – during the sequence where he destroys the lab, Hedison almost hit himself with the axe he was using. Such was the dedication exhibited while performing this role.

Vincent Price's name on the marquee could only have helped matters, even though his is just a supporting part and his heyday as the “Crown Prince of Horror” still lay ahead. Price, along with actor Herbert Marshall, who plays the inspector, managed to keep straight faces during the film, though according to many reports they were often convulsed in fits of laughter, especially during the ending with the fly caught in the web (more on that in a moment). Patricia Owens is excellent as Hedison's edge-of-sanity wife Helene, trying to protect her son and keep the





all that cash coming in, Fox knew what they had to do—and quick-

Speaking of which, there is a lot of criticism directed towards this

ly—while the picture was still fresh in the audiences' minds. Produce a sequel.

But for some reason, even though they had a hit on their hands with the original, the studio cut back on the budget for the sequel. Fox decided to farm out the film to Robert Lippert and his new company Associated Producers, who decided to still use the Technicolor process, but shoot in cost-saving black and white. For marquee value, Price was entreated to return as Francois, even though the role again was small. Reportedly, the actor agreed to do the sequel after reading the script, which he said was "much better than the original" before the producers "proceeded to put in a lot of gimmicks" that dramatically changed the story. Needless to say, Price wasn't too happy about the changes and lobbied to get cut scenes from the original script reinstated. This never happened.

Return of the Fly's story starts 15 years after the first film, at the funeral of Helene Delambre, with the son Philippe now a grown man. After the funeral, his uncle Francis reveals what really happened to his father. This news enrages Philippe (along with an instantaneous case of fly-phobia) the desire to prove that his father's theories and ideas could still be a benefit to mankind. Against his uncle's vehement protestations, the young scientist picks up where his father left off. But thanks to a shifty assistant, Philippe's fate mirrors his father's more than he could have imagined, with his genes (and body parts) ultimately mixed up with those of a fly.

Brett Halsey, who actually looks like he could be related to Hedson, plays the adult Philippe. He had done a lot of TV work and several juvenile-delinquent movies in the early '50s before *Return of the Fly* came along, and was hoping that this starring role would boost his career. While Halsey never became a huge star, he did work regularly throughout his career in film and television, making quite a few pictures in Europe. Fans of Italian horror, particularly of Lucio Fulci, will recognize Halsey from his roles in *The Devil's Honey* (1986), *Touch of Death* (1988), and *Demonia* (1990)—plus *A Cat in the Brain* (1990) if you count the footage of Halsey from *Touch of Death* that Fulci inserted into that film.

The fly creature was created this time by Hal Lierley. One benefit that Halsey had here is that he didn't have to wear the creature makeup like his "father" Hedson had. Instead, a very large circus performer named Ed Wolff was hired, giving the creature an even bigger presence. But due to a bad heat, Wolff wasn't able to do the chase sequences. So a smaller, healthier stuntman named Joe Becker was tasked with wearing the costume for those scenes. Since it was mainly long shots, who would notice, right? The close-up shots with Halsey's face superimposed over the fly's head are as silly and cheesy as one would imagine.

movie, much of which is quite justified. Edward Berns, who wrote the script as well as directing, was best known for making Three Stooges shorts.

When watching the two pictures together, it's obvious that if Berns actually saw the original 1958 film, he wasn't paying too much attention to specific plot details. For instance, Andre's lab, previously seen in the basement of his house, is now suddenly relocated to the basement of the Delambre brothers' factory. The notes of Andre's experiments were explicitly destroyed in the original (so nobody would follow in his footsteps), but somehow his son has managed to get hold of them and study them well enough to get the damaged machines working again. Additionally, there are other parts in the movie that don't make any sense whatsoever. Like how the new fly creature outruns the police (with the leg of a fly no less), or how it just happens to know where to find its enemies, or how it moves about town with no one seeing it. Also missing from the sequel are any well-developed characters, so there really isn't anybody here to care about, and as a result, there is no element of tragedy. It appears that Berns was just throwing things together for his script, applying plot elements for no other reason than to deliver a visual punning. One example of this is the concept of "holding" a transported subject (in this case, an actual guinea pig) in space/time limbo for several hours before re-integrating it.

This procedure does not make any sense at all... except to create the opportunity for an upcoming "shock" scene.

These inconsistencies and logistical flaws might leave fans of the original scratching their heads a bit. Nevertheless, younger fans who caught "Return" at an early age loved it. I know I did. Growing up, I was a "monster kid," anything that had a monster in it was great, and the cooler looking the monster was, the better. So when this creature came out of the transmitter booth, with a HUGE fly head, we were LOVING IT! We didn't think of the reality or wonder how the heck the fly head had gotten so big. We didn't care! All we cared about was this nasty looking monster was coming at us from our TV screen! (For the record, there are some dubious explanations provided in the film about the transporters causing gigantism, which could explain why the fly head is so much bigger this time around. Granted, they also state that this issue has been resolved. But if sci-fi movies have taught us anything, it's that scientists can still make mistakes!)

Regardless of the budget cuts, plot holes, or anything else, the cast did their best to play the film completely straight. A pretty major accomplishment, considering some of the dialogue they had to work with. In one scene, Price is found talking to an inspector who is trying to help save his transformed nephew, and says (with complete conviction), "What if Philippe does not have the brain of a





human but the murderous brain of a fly?" Never realized that flies were murderous creatures before. Going to have to keep an eye out for them now.

Watching this film today as an adult, it is easy to pick out the flaws in the story and laugh at the less-than-special effects. But at least for this fan, it brings back those memories and feelings of watching it for the first time. The sequence where the guinea pig gets stepped on (with its tiny human hands coming out from underneath the giant shoe) was pretty scary for me back then. Watching it

now ... okay ... not so much. But it still puts a smile on my face. The biggest hurdle for *Return* is that the original *Fly* is such a well-made film with a great tragic story to tell; by comparison, the sequel falls short, showing its true colors as a quickly made, cash-chasing follow-up.

Released in 1969, *Return* did not do the business that the original did and was quickly pushed off like the proverbial red-headed stepchild, double-billed with *The Alligator People* for the drive-in markets. It did okay, but definitely didn't have anybody thinking that another sequel needed to be made any time soon.

However, by the mid-60s, Lippert, who still owned the sequel rights to the series, thought there might be enough interest left to squeeze out another film. When he told his long-time screenwriter Harry Spalding about it, the scribe tersely replied, "How can we do a third *Fly*? We were lucky to be able to do a

second one!" Spalding had worked with Lippert for some time, starting at the bottom reading scripts, then moving on to actually writing them. With this new

Curse of the Fly was released in 1965 and starred Brian Donlevy as Henri Delambre, who along with his two sons, are working on the infamous transporters again. But instead of sending someone across the room, now they are sending them across the country. Now, in the family tree of Andre Delambre, just who is Henri? In the original *Langolier* story, Andre's son was named Henri,



but was changed to Philippe for the movie. So is this supposed to be Andre's little boy from the original film, who was then changed into a fly creature in *Return*, apparently had two sons, and is now confirming his work with the transporter? We're never really sure. But in reality, it doesn't matter. They have the same last name, so we know there is some connection. Not to mention they have the transporter technology.

Don Sharp was hired to helm the picture, having directed 1964's *Witchcraft* for Lippert, which Spalding had also written. Lippert and Spalding liked the British director, and thought he could bring the same sense of gloom and tension to their latest venture. George Baxter and Michael Graham play Donlevy's sons Martin and Albert. Martin has an unexplained condition that causes him bouts of rapid aging, kept under control by some type of drug. Once again,

we're never really sure why this happens. Residual effects from some fly genes maybe?

The basic problem with this movie is there really isn't a story to begin with. While Spalding tried very hard to infuse a story around the transmitters, the results are tenuous at best. As in *Return*, many events or dialogue only seem to occur in order to justify a later plot point. Apparently, Henri needs to be transported back to Montreal quickly because the London authorities have discovered that he has no passport. Is this really that big of a deal? There are also experimental rejects kept in locked rooms on the Delambre property for no reason other than to have them escape, one of them being Martin's first wife. But then again, if he cared for her so much, why does he go off and marry some random woman roaming the roads in her underwear in the middle of the night?

It's best not to ask too many questions. Lippert was clearly trying to stretch the '58 film's legacy out and it shows. They even throw in the "Help Me" line at the end, which was really reaching. Donlevy is somewhat wasted here, but at least he gives us his best "we have to do this for the good of mankind" speech. However, despite all its perceived faults, Sharp and company are able to conjure a few creepy moments. The atmospheric black-and-white photography is well used and Spalding serves up a worthwhile ending, the darkest of the series. While *Curse* did OK box office biz, the *Fly* series was finally squashed. At least for about 20 years.





In the mid-'60s, screenwriter Charles Edward Pogue, who had recently written the screenplay for *Psycho* IV, was given the original story of "The Fly" by his agent with the suggestion that a remake might be a good idea. Producer Stuart Cornfeld expressed interest, so Pogue set about working up a script. This time though, instead of the simple fly/human head switch, he took a more scientific approach, with the accident occurring at a genetic/molecular level. Like *Hedison* before him, Pogue wanted the transformation to be an ongoing process, as opposed to a quick change. He also wanted the main character to be able to talk and display emotion such that the audience could see and relate to what he was going through (which the character really couldn't in the 1958 original due to the fly-head mask).

After Cornfeld managed to convince Fox to allow him to make the film, and with some financial help from Mel Brooks' production company Brookfilms, pre-production on *The Fly* began. There was some extra work on the script needed, with Pogue alternately off the project and then brought back on, as the search for a director continued. Cornfeld extended an offer to Canadian auteur David Cronenberg, only to discover he was tied up developing *Total Recall*. Cornfeld eventually hired a young British director, David Bierman, who had only made some short films. However, soon after pre-production commenced, Bierman received a tragic phone call from his family, his daughter had been killed in an accident while vacationing in South Africa. Cornfeld and Brooks were willing to give the grieving father time to recover from his loss, but Bierman had lost all passion for the film and politely backed out. In desperate need of a new director, Cornfeld heard mutterings that the *Total Recall* movie had temporarily run aground and reached out to Cronenberg to see if he'd consider coming aboard.

Anxious to find work now that "Recall" had fallen through, Cronenberg was indeed interested, but expressed the need for script changes before he signed on. He extensively rewrote Pogue's final draft, changing dialogue and characters' names, basically retaining only the DNA-splicing concept and the scientist's slow metamorphosis — the two aspects that had appealed to Cronenberg in the first place. His movies to that point tended to center around some sort of body horror, with characters going through an internal battle or change, so these elements fit perfectly within his personal aesthetic. Yet, while this was going to be a very graphic movie, he also wanted to retain the fact that under all that goo, this was really a love story.

The resulting Pogue/Cronenberg hybrid is one of the movie's highlights. We don't know how these teleports (designed to look like the carburetor from Cronenberg's vintage Ducati motorcycle) work, even our scientist (now dubbed "Seth Brundle") himself openly confesses to not knowing either. But these aspects are handled so skillfully, and the human element is so strong, we don't think twice about it. Cronenberg's dialogue here is a wonder — there are numerous, highly quotable comments Brundle makes during his transformation, expressing surprise, curiosity, deep anger or profound sadness as the Brundlefly starts to take control. During one of his final moments of lucidity, he puts it best, mournfully saying, "I'm an insect who dreamt he was a man and loved it. But now the dream is over and the insect is awake."

With a director and new script in place, the next important role to be filled was that of who was going to design and execute the extensive makeup effects. Someone extremely talented was called for, that someone turned out to be Chris Walas. While he didn't have a huge body of work on his resume at the time, what experience he did have was undeniably impressive. Responsible for creating the title characters in Joe Dante's *Gremlins*, as well as the unforgettable exploding head in Cronenberg's *Scanners*, Walas was ready for the assignment. (As a matter of fact, Walas actually turned down Steven Spielberg and *Gremlins 2* to work on *The Fly*, something most people can't say.) Walas and his team knew this would be a big challenge, even more so with such a short prep time, but they decided to take the leap.

Since the movie's emotional weight





fell squarely on tragic hero Seth Brundle's shoulders, casting the role was extremely important. Several noteworthy actors expressed interest in the part, but were put off by the amount of makeup effects involved, thinking that they—along with their emotions—would be lost in the latex. Jeff Goldblum, on the other hand, was genuinely excited to bring this character to life, even with all the appliances that he would be wearing. His mannerisms, the way he talks, his rather

large eyes (in which we see the soul of this poor creature), everything seemed perfectly suited for the role. Just like the telepods, Goldblum created the character by taking him apart, figuring out how and why Brundle would move and talk throughout his incredible transforma-

tion. Populating the rest of the small principal cast was Geena Davis (Goldblum's real-life girlfriend at the time) as reporter/love interest Veronica, with John Getz playing her boss and old boyfriend Stathis Borans.

The Fly was released in August 1986 and did very well at the box office, earning over \$40 million domestically and even more worldwide, becoming Cronenberg's most successful film to date. As many critics were quick to point out, the Brundlefly transformation served as an easily translatable metaphor for anybody dying from a debilitating disease, as well as those forced to witness a loved one deteriorating in front of them. The pain viewers felt for Brundle was amplified even more so when seeing Veronica's heart-breaking, watching her lover literally falling apart. Even with all the gore and goosy stuff, the underlying human tragedy is what audiences took away, contributing markedly to its success. Twenty years later, the film holds up exceptionally well, imparting the same impact it did back then.

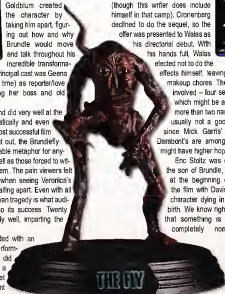
Though *Wales'* hard work was rewarded with an Oscar for Best Makeup, the astonishing performances were completely ignored. (Goldblum did win a Saturn Award for Best Actor.) It is a damn shame that the Academy couldn't get past the gore and effects to see the brilliant

story for him.

As with the first series of films, it didn't take long for the studios to decide to crank out a sequel; in early 1989, we got *The Fly II*. Much like the sequel to the original film, it does not have too big of a fanbase (though this writer does include himself in that camp). Cronenberg declined to do the sequel, so the offer was presented to *Wales* as his directorial debut. With his hands full, *Wales* elected not to do the

effects himself, leaving his company *CWII* to handle the makeup chores. The screenplay had many different hands involved—four separate writers received screen credit—which might be a reason for some of the flaws. (Seeing more than two names listed is usually not a good sign, but since Mick Garris' and Frank Darabont's are among them, one might have higher hopes.)

Eric Stoltz was cast to play the son of Brundle, who is born at the beginning of the film with Davis' character dying in child birth. We know right off that something is not completely normal





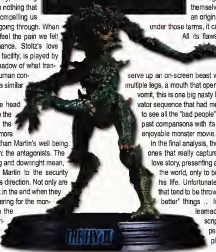
with baby Martin. From his dormant genes to other peculiarities such as never sleeping and rapid aging, we know something is brewing under the surface. But while Slotz is a fine actor, we never get close to experiencing the

same emotional connection from the previous film. He plays the role rather lifelessly, showing emotion only when very sad or angry, with nothing that really hooks into the audience, nothing compelling us to relate to his character and what he is going through. When he inevitably starts to change, we don't feel the pain we felt with Goldblum's heart-breaking performance. Slotz's love interest, a fellow co-worker at the Bortok facility, is played by Daphne Zuniga. But again, it is a pale shadow of what transpired in the '86 film—we don't feel the human connection as before, even when faced with a similar scenario.

Overseeing Martin's upbringing is the head of Bortok Industries, played wonderfully by the hit by Lee Richardson. It doesn't take the audience long to realize that Bortok is more interested in what Martin might become than Martin's well being. Which leads us to another flaw in the film: the antagonists. The script calls for everyone to be so uncaring and downright mean, from the doctors taking care of young Martin to the security guards, it tips the scales too far in Martin's direction. Not only are we meant to dislike these antagonists, but in the end when they meet their fates, we are meant to be cheering for the monster. This is probably why they threw in the scene with the dog-gone-wrong experiment, to introduce a much-needed (if overstated) heart-tugging scene that the

THE FLY II

LIKE FATHER, LIKE SON.



rest of the movie was lacking, as well as making us hate Bortok even more than we already do. Far too simple for me, folks.

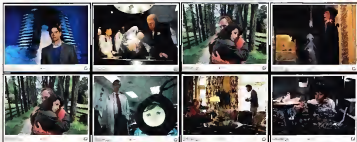
The negativity against *The Fly II* seems to be a case of history repeating itself! As with *Return of the Fly* 30 years earlier, fans again found themselves comparing a studio-dictated follow-up with an original and exceptional piece of drama. And, yes, under those terms, it cannot help but fall short. BUT—

All its flaws aside, standing on its own legs, however many it might have, for fans of goosy and bloody creature features, the 1989 sequel pays off in spades. Wales and company serve up an on-screen beast we have never seen the likes of before—with multiple legs, a mouth that opens up sideways and spitting some wicked acid vomit, this is one big nasty bug. We have plenty of gore, including an elevator sequence that had me cheering out loud in the theater. And we get to see all the "bad people" get what is coming to them! So if you can get past companions with its predecessor, we judge this to be a solid and enjoyable monster movie.

In the final analysis, the 1958 film and the 1986 remake are the only ones that really capture the elements of Langeleian's original tragic love story, presenting a man who attempted to make things better for the world, only to be careless for a split second which costs him his life. Unfortunately, when we're talking sequels, themes like that tend to be thrown by the wayside to make way for "bigger and better" things—like monsters and effects. The lesson to be learned here is that a film with an original idea, good script, and supported by incredible and believable performances—no matter how far-fetched the plot might seem—can make a lasting impact.

And that a story which puts its human characters first, with science and monsters second, will continue to connect with audiences years, even decades later. 🍷

Collectibles: Shown throughout this article is a number of toys and statues based on *The Fly* film series. These include the Lorrans "Mego"-style action figure, Funko's retro bobble head, Majestic Toys' 12-inch figure, McFarlane action figure, Yamato figure (from Japan) and maquettes for both *The Fly* remake and *The Fly II*.



GIVING BIRTH TO THE FLY

*****AN INTERVIEW WITH CHRIS WALAS • BY JESSICA DWYER*****

Chris Walas is a legend in the world of special effects for fantasy, sci-fi and horror. He's been working in the industry since the '70s — one of his first gigs being on the crew for the Roger Corman classic, *Piranha* (1975).

Walas went on to do effects and makeup in movies like *Raiders of the Lost Ark*, *Dragonstayer*, *House 2* and *Gremlins* where he created the Saturn Award-winning title creature for director Joe Dante.

During these early years, he collaborated with movie maker David Cronenberg on the crossover classic *Scanners* in 1980. Six years later Cronenberg would again call upon Walas to assist with his update of the '50s sci-fi horror classic, *The Fly*.

Faced with the challenge of creating a creature and makeup never before imagined, Walas and his crew of fellow magicians and artists represent some of the most important components of the *Fly* franchise. The transformation of actor Jeff Goldblum entailed some of the most horrifying and realistic effects seen up to that time, and Walas' final Brundlefly creation is truly iconic. He went on to win a Best Makeup Oscar for his work on the film, and returned in 1989 to direct *The Fly II*, following Seth Brundle's son Martin on his own journey and transformation. Mr. Walas was kind enough to answer some questions about the films for us, revealing what it takes to make a man into an insect.

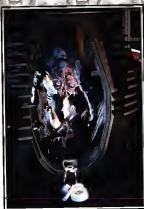
HorrorHound: When you first accepted the project, what sort of details and designs did you start with? How do you wrap your brain around the concept?

Chris Walas: The process of finding an approach to the visual sense of the effects for *The Fly* was not something that happened immediately. First off, I had the images of the original in my mind that I had to get past. I needed to find a new approach that would keep up with the emotional and visceral content of the new version. This was not going to be a sudden transformation, but a gradual and painful transmutation. We had very little time on this project and I had to call for a shotgun approach with the designs. I asked just about anyone on the crew who was interested to submit designs while I was working with Stephan Dupuis on the script breakdown and basic makeup approaches. I was really struggling to get a handle on the evolution that had to take place and what we could or couldn't make work within the demands of the script. It's one thing to design a horrifying monster that rips people apart and quite a different thing to create a sympathetic yet visually abhorrent character.

The first designs were all too "healthy" looking. It was producer Stuart Cornfeld and David Cronenberg that refined the approach for me when they described the film as a metaphor for AIDS or cancer. That really got me going on the approach and making sure that the emotional pain of the character was a part of the design.

HH: What was it like working with Cronenberg and what sort of input did he have on the character's look?

CW: David is one of the very best directors I have ever worked with. Regardless of anything else, a Cronenberg movie is a Cronenberg movie and no one else's. I took on this project based solely on the strength of his script. It was a work of singular vision, and as a creature maker it was an honor and a joy to help that vision come into reality. David's input on the designs at first was more of the "a little more like that one and less like this one" sort, but as soon as the basic direction became clear, he made sure that there was a logical progression to the look



with and if he complained, I never heard it.

HH: What sort of issues arose with the mechanics of the designs? Did issues pop up during filming for some of these effects that hadn't really been seen before?

CW: We had a crazy schedule for such an FX-heavy show. There were a lot of gaps that had to be designed and built in a very short period of time. We had all the usual problems — popping cables, cracking fiberglass, you name it. But I had a fantastic creature crew, and the film crew was one of the best I've ever worked with, so it wasn't nearly as bad as it could have been. The situation was compounded because the show had started filming before much of the puppeting work was completed, some of it had not even been discussed in detail, let alone been finalized. Remember, in those days communication was not as immediate as it is today, so I was under the gun trying to supervise a crew back at my shop while prepping and shooting stuff on set in Canada. I think all of the animatronic puppets arriving in Toronto in an unfinished state. My crew back in California couldn't be sure of how the stuff was looking on film and I had made some changes after shooting had started, so I wound up having to do a lot of the finish work on location. I remember the Brundlepup puppet being a real challenge. This was the final form of Brundle in the film where he has merged with part of the bleached deer. It was a puppet that was operated through slots in the set floor and we had little time to prepare for it. By that point in the shoot, we had been shooting a lot of effects and it was all catching up to us. The puppet had been built quickly, my test crew wasn't familiar with it, I was painting and gluing and freshening it while it was being put in place to shoot at the same time I was rehearsing the crew in its movements. I had the feeling that nothing was right about it while we were shooting, but then one of the crew came up to me afterward and told me that the crew thought this one was the best of all the puppets we'd done!



HH: The reception of the film was great. How do you feel about the fact the makeup effects were the only nomination and winner in the Oscar race that year? Do you feel that the genre the film calls home was to blame for the snubbing in other areas such as acting/directing?

CW: Horror films are not usually given very serious



consideration by the Academy, or at least they weren't in those days, especially something as graphic as *The Fly*. So it was a real surprise to get the makeup nomination, let alone actually winning. I think I can speak for Stephen Dupuis as well as myself when I say that we were both terribly disappointed that Jeff didn't at least get nominated. We were sure he would be. I think the makeup people more than anyone else knew how much he deserved it. And I don't think that David has ever gotten the full respect for his work that he deserves, despite his tremendous influence on the genre and popularity with the fans.

HH: How was it to work on *The Fly II*, especially taking over the reins as director of the franchise?

CW: I had been wanting to direct for a long time and when I was offered *Fly II*, it seemed a natural choice. Unfortunately, the studio was not about to let me make the film I wanted, and I knew it would never be the sequel that the audience (including myself) was looking for. But it was a great experience with a great cast and crew. I'd had many years of pre-production and production experience, so I felt fairly comfortable in the director's chair. It was post production that was mostly new to me. But I got through it, thanks to my producers, editor and everyone else!

HH: The makeup and design for the new film seemed in some ways cleaner than the original's look. What sort of differences did you want to convey?

CW: There was a lot more action called for with the final creature in *Fly II* than the original - I wanted something that looked like it was a strong and solid being. There was a story difference in the formation of these two creatures as well; in the first film it was an accidental mechanical combination of two genetically dissimilar beings, human and fly, that were struggling in an uneven battle against each other. In the sequel, it was the natural organic and genetic formation of a viable life form - I wanted the design to reflect that. Martin's development was purposeful and direct. So there was none of the twisted asymmetry of the first film; Martin's form had been decided before he was born.



out of its misery. I had my crew pull most of the armature and mechanics out of the puppet at the last minute to make it more of a rag-doll puppet. That gave the dog a weaker, more helpless feel.

HH: Was it tough to be in charge of both the FX and be the director?

CW: I wasn't really in charge of the FX on the film. I had a great crew at my company, CWI, and I trusted them completely. We knew each other well and had worked together on tough films, so all our communication was already effectively in shorthand. And I did a few simple sketches and maquette designs, and they took it from there. And in pre-production, geography was on my side. CWI was halfway between LA and Vancouver (where we shot the film), so stopovers to check on the FX were very convenient as well as welcome as it was an excuse to visit home. During production, checking in on the FX crew was like an escape from the rigors of directing for me. Of course, I was more involved in shooting the FX sequences and there were a couple of instances where I insisted on operating the puppets, but overall I was happy to let my crew do what they did best. I was both happy and proud of their work on the film.



HH: I heard you weren't happy with the film's advertising and how it was marketed. Can you speak to that?

CW: Steven Charles Jaffe, my producer, and I had spent some time thinking about how to present the film in a way that would let the audience understand it was a different kind of film than the first. We both really wanted something that would stand out a little more than the usual sequel-selling job and help sell the creature as a character in the film. As we went into the marketing meeting, we literally told the head of marketing that we'd love anything as long as it wasn't something as stupid as, "Like father, like son." Two minutes later, he unveiled the poster of the kid in front of the telepod with the words, "Like father, like son." We weren't thrilled.

HH: The Fly II had four screenwriters credited. Whose vision is seen in the final film or was it a pretty equal mix of the writers' work?

CW: Frank Darabont's script is the only script that was used for the film. I don't think there's a single word of the two previous scripts in the film. However, the WGA has very strict guidelines concerning credits, so everyone who worked on it had to be given credit. Before I had even become attached to the project, Mick Garber had written the first script, which had been turned down by the studio. Jim and Ken Wheat had been hired to do another version. This was just before I was hired. Unfortunately for them, they had to try and come up with a script that was conceived by executive committee and it didn't really have much of a chance of success. I pulled Frank in at the last second to do a ground-up rewrite in a very short time and that's the script we used.



HH: The dog scene to this day makes me want to cry. It seems like it's always surprising to people when horror and sci-fi films show something with that much emotion attached. How was that scene to film for you and the cast?

CW: I think it's one of the best scenes in the film, and Eric [Stoltz] did a fantastic job on it. The success of the scene was entirely contingent on his performance and I think he pulled it off magnificently. I was very hesitant about the scene because pets are so sacred in films. I had originally envisioned the dog to be a strong, upright animal, but realized that it was its painful and pathetic condition that would justify Martin putting it

down. I had a great crew at my company, CWI, and I trusted them completely. We knew each other well and had worked together on tough films, so all our communication was already effectively in shorthand. And I did a few simple sketches and maquette designs, and they took it from there. And in pre-production, geography was on my side. CWI was halfway between LA and Vancouver (where we shot the film), so stopovers to check on the FX were very convenient as well as welcome as it was an excuse to visit home. During production, checking in on the FX crew was like an escape from the rigors of directing for me. Of course, I was more involved in shooting the FX sequences and there were a couple of instances where I insisted on operating the puppets, but overall I was happy to let my crew do what they did best. I was both happy and proud of their work on the film.

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HORROR'S HALLOWED GROUNDS

BY SEAN CLARK

HALLOWEEN

In this edition of Horror's Hallowed Grounds I am going to do something completely different. If you haven't noticed yet, with each article I do, typically it ties in with some type of theme within that particular issue. This issue's focus is on remakes. Well, I'm not a big fan of remakes, although there have been a few great ones. However, when asked to come up with a remake for HHG, I didn't really have the time to go to Canada to do Cronenberg's *The Fly*. Nor was I traveling to the arctic locations seen in John Carpenter's *The Thing*. By the way, a fan already has documented all of the locations from *The Thing* and has a whole Web site dedicated to it called Outpost 31. It can be found here: www.outpost31.com and it's brilliant.

So this limited me to a remake I could do in a short period of time to fit this issue—one fairly local and that I don't have to do a ton of research on. Then it popped in my head, Rob Zombie's *Halloween*. The only problem was, besides providing the fans with the exact addresses of the locations, one of the appeals of Horror's Hallowed Grounds to show how these locations have changed over the years, and in this case, it's only been about four years. Considering that, I decided to change my approach, and since I was fortunate enough to visit the set several times during filming and snapped some pictures here and there, I thought I could share some of those in this article, and not focus so much on what I'm sure would be the overwhelming differences of the past four years.

One interesting fact about Rob Zombie's *Halloween*, which I commend him on, is that he filmed the bulk of it in South Pasadena, California, where the John Carpenter's 1978 original classic was also filmed. So as a locations geek, it is great to be able to visit locales from both films, all within walking distance of one another.

Halloween is my personal favorite franchise and I had never had the honor to watch one be filmed. I remember exiting the freeway at Orange Grove like I

had a hundred times before to go to the original filming locations, and I got as excited as a seven-year-old kid on Christmas morning when I saw the first sign pointing towards the filming location.

In Los Angeles, if something is being filmed, they put up these bright yellow and black signs with an abbreviation of the film's title (or a fake name) just to help all the crew find exactly where they are going.

The signs led me to our first location which is the Myers House located at 1110 Glendon Way in South Pasadena. It is only a five-minute walk away from the original Myers house.



When they first started filming there, the house looked a little run down, but perfect to film the scenes with young Michael and his family. In one picture, you can see the fake streetlights they used piled up in the front lawn. One of the police cars was parked nearby as well, so I had to take a pic next to that.



The only interior of this location used in the film was the front living room, where Michael kills his mother's boyfriend, the front-entry way and bottom of the staircase.

All of the other interiors of the Myers House were shot at 2218 South Harvard Boulevard in Los Angeles. This includes the bathroom, Michael's bedroom, Judith's bedroom, the upstairs hallway and the kitchen.





The swimming pool seen in the film is in the backyard of this location.
I came back for a second visit two days later, and the house had been redressed to look more dilapidated and abandoned.

There was a rule in the neighborhood that they

had to be wrapped by midnight, so we waited around while everyone packed up and took some cool pictures. Today the house looks brand new again.

The interior of young Michael's elementary school is Eliot Middle School located at 2184 Lake Avenue in Altadena.



The exterior of the elementary school is the Administration Building of the South Pasadena School District located at 1020 El Centro Street in South Pasadena.

Directly across the street is the exterior of Haddonfield High School, which is the South Pasadena Public Library, located at 1100 South Orley Street in South Pasadena.

The only time we see what is supposed to be the interior of Haddonfield High School is when the girls are talking in the library and Laurie sees Michael watching her from across the street. Geographically



in real life this would have worked because across the street from the South Pasadena Public Library is the house Michael is standing in front of, which happens to be Laurie Strode's house in the original John Carpenter version of Halloween. This house is split into two units, so it has two different addresses. The door Michael is standing in front of is 1013 Fairview Avenue.



You would figure that since the location they used for the high school was actually a library that it would make perfect sense for them to have filmed the interior there as well. Well, they did not. They filmed the interior of the high school library at Elot Middle School while filming the interiors of young Michael's school.



When young Michael attacks Wesley in the woods, it is the old zoo creek bed at Griffith Park off of Griffith Park Drive in Los Angeles.

The interior and exterior location of the Strode House is at 1002 Highland Avenue in South



Pasadena. This the famous "speed kills" street from John Carpenter's original Halloween.

The interior of the Strode House's living room, where all of the damage takes place, was filmed at 2215 South Harvard Boulevard in Los Angeles.

I stopped by the set a couple of nights when they were filming the Doyle and Wallace houses. The entire street was decorated for Halloween, even though it was February.

The interior and exterior of the Doyle House is



located at 1960 La France Avenue in South Pasadena. And the interior and exterior of the Wallace House is located across the street at 1937 La France Avenue in South Pasadena.

The interior and exterior of the college where Dr. Loomis has his speaking engagement was shot at Los Angeles City College located at 855 North Vermont Avenue in Los Angeles. The areas used were the quad and inside of Franklin Hall.



Haddonfield Cemetery is Mountain View Cemetery located at 2400 North Fair Oaks in Altadena. They first filmed there in February and shot the scene of Myers killing the caretaker and removing his mother's headstone. This was shot in the direction looking towards the mausoleum.

Then they came back at the end of June and reshoot the scene with Loomis and a different caretaker played by Sid Haig.

Haddonfield Char Broiled Burger is the Fair Oaks Char Broiled Burger located at 2560 North Fair Oaks Avenue in Altadena. I was lucky enough to acquire the sign as seen in the film, but it was just too damn big, so I suctioned it off at the 30th Anniversary Convention in 2008.





The interior of the Sheriff's Office is the Los Angeles Police Museum at 6045 York Boulevard in Los Angeles. This locale was also used in filming the deleted scene where Loomis tried to get the Myers adaptation records from the file clerk.

The gun shop is Kings Gun World located



nearby building in the 1982 version of Halloween II.

The sanitarium interior reshoots were shot at the West Los Angeles V.A. Hospital Buildings 205 and 209 located at 11301 Wilshire Blvd in Los Angeles.

Well, I hoped you enjoyed this somewhat different take on Horror's Hallowed Grounds. Until next time happy hunting! 🐾



at 1837 West Glenoaks Boulevard in Glendale.

The interior and exterior of the Rabbit In Red Lounge is the Country Girl Saloon located at 31602 Castaic Road in Castaic.

The truck stop is Little Sister's Truck Wash at 31557 Castaic Road in Castaic. The interior of the bathroom was a set they built at another location.

The exterior and interior of the Smith's Grove Sanitarium is the V.A. North Hills Building #4 located at 16111 Plummer Street in North Hills. This is also where they filmed the exterior of the hospital in a



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WELCOME TO:

It's 3 p.m. on a Sunday, and you're watching *Abel and Costello Meet Frankenstein*. While you watch, you're chatting online with scores of horror fans from across the world watching along with in real time. A fan from the UK remarks that this is, regrettably, the first time he's seen the classic mash-up. You tell him not to worry, you didn't see it until a few years ago, no one judges his oversight. The night before, you and a few thousand other horror fans watched the latest micro-budget zombie movie while simultaneously live chatting with the cast and crew. While it played, a hyperlink popped up prompting you to buy the film for your collection, which you promptly obliged, wishing to do your part to support the hardworking creative line behind the film.

What I'm describing is a dream scenario for Joe Sena, owner and proprietor of The Monster Channel, a company that he describes as "the first-ever interactive horror channel." The company launched this past January, and although Joe admits it's still in the "beta" stage, the scenario I just described is more or less possible for you to enjoy right now.

The path to horror-channel success is littered with the corpses of those who have tried and failed, so what made Joe decide to try his luck? After working for Universal Studios for years, marketing their horror properties and developing their online brand, Joe struck out on his own and created Fearwren.com, what is now a one-stop shop for all things horror, including T-shirts, toys and collectibles. "I wanted to get back to what I knew and what I loved," Joe told us, "which was making fun stuff for people who were into the same crap I was into."

To publicize their efforts, Joe set up a marketing campaign called "100 Years of Monster Movies," using the 1910 Edison version of *Frankenstein* as a jumping-off point. The publicity train then jumped to our very own HorrorHound Weekend in Indianapolis, where Fearwren held a three-day long monster-movie marathon online, hosted live from the convention. "We got over 20,000 viewers that weekend," Joe told us. "At that moment I knew the time was finally right to launch something like an indie horror TV channel on the Internet."

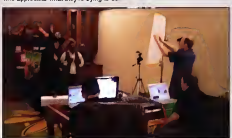
Joe insists that "indie" is the operative word here, and that over-reach was the cause of many problems for other attempted "horror" channels. Now that online video juggernaut Netflix has made every rights owner suddenly realize the worth of their back catalog, it's made it nearly impossible for any smaller

THE MONSTER CHANNEL

by Eric Newell

third-party entity to purchase the rights to exhibit the works. A recent high-profile example of this is AMC's defunct channel Monsters HD, a network beloved by horror fans that simply up and vanished one day without warning. This left only *Chiller* and *FEARnet* standing, the former a live channel that doesn't have terribly wide distribution yet, and the latter is currently on demand only. Joe explains the reason they're still around, "*Chiller* and *FEARnet* are doing just fine, and their success is due to Monsters HD's failure. They had two assets, neither of which were economically sustainable: they had rights to all the micro-budget horror content until 2010, and they were HD when few households had it." As Joe says, it's all in the ownership. *Chiller* and *FEARnet* are wholly owned or partnered with the studios that have the libraries. "[Those] studios are now leveraging their libraries... the titles that they're still actively licensing are priced way too high for what we want to do." And that, in a nutshell, is the main reason for the indie outlook. "I won't blow the whole year's budget to show *Frankenstein* to an audience that already owns it on VHS, DVD, Blu-ray, download and implanted chip."

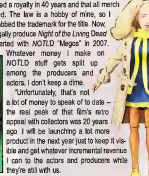
Because content will be limited to public domain, independent (you can submit your own films at their Web site for consideration), and one day their original — the focus is on interactivity, and serving a small niche of movie fans who appreciate what they're trying to do.



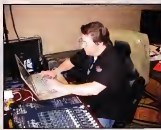
Joe Sena Explains EMCE Toys:

"At the time I started EMCE in 2007, there weren't a lot of home toys except for what Mezco was doing with his Living Dead Dolls and NECA's Freddy/Jason/Leatherface stuff. With the exception of 'Dead Dolls,' most of these are hard-plastic dust collectors — what I love about Mezco is their compact size and customizability, and I wanted to apply that to horror characters. I started with *Night of the Living Dead* initially because it was a film I've seen over a hundred times, and it was public domain, so I wasn't subject to ridiculous licensing fees. However, as I did the research, I discovered that even the produc-

ers and actors hadn't received a royalty in 40 years and that all merch at that time was bootlegged. The law is a hobby of mine, so I exploited a loophole, and nabbed the trademark for the title. Now, I'm the only one who can legally produce *Night of the Living Dead* merchandise, which we started with NOTED 'Mags' in 2007. Whatever money I make on NOTED stuff gets split up among the producers and actors. I don't keep a dime. Unfortunately, that's not a lot of money to speak of to date — the real peak of that film's retro appeal with collectors was 20 years ago. I will be launching a lot more product in the next year just to keep it visible and get whatever incremental revenue I can to the actors and producers while they're still with us.



Fun Fact: On top of the various action figure releases from EMCE, Joe Sena also has a fun Citrine! light-up water globe which is scheduled to hit stores around this issue's press date.



"I use this comparison," Joe says, "Horror media has become a lot less fun — here's a wide spectrum of interest, big-money players who cater to the mainstream and smaller players who cater to niches. *Chiller* and *FEARnet* are like the *Playboy* and *Vlad* of horror. In turn, we're catering to fetishists."

In that attempt to cater, they're also reaching out to indie studios that already have established fanbases. "We're partnered with companies like Alternative Cinema and Trombe to develop a show called 'Lunchtime VHS Remind Theaters,'" Joe tells us, "which shows nothing but '80s SOV VHS films — that's a recent 'fash' among hard-core horror fans and you'll never find those titles on the cable net."

Along with "ish-cen" programming, it's the interactivity that sets The Monster Channel apart. "We've got a bunch of interactive features that are built into the channel, courtesy of our software partners," Joe explains. "Behind the scenes, it runs like a real studio, where you program a lineup like any station and can break in live or put up supers and crawls when something newsworthy happens."

Then, there's the social aspect. "Next to the video screen is the chat window, and at peak times we've got thousands of people watching and hundreds chatting," Joe told us. "So it's a real shared experience at a time where most people declare apartment viewership dead."

"Lastly," Joe says, "we've got links built into the ticker crawl across the screen, and between that and the chat window, we're able to drive sales for our content providers. Pretty much every indie filmmaker we've had on says they got a spike in sales when we show their stuff."

It was worth asking, if this thing took off beyond his wildest dreams, would he ever aspire to turn it into an "over the air" channel? "Until they can build those interactive features into their delivery systems, no," he said. "And if you follow the industry, they're trying, but it's the usual any-technology platform war. If people want to watch [The Monster Channel] on a big screen, there's no shortage of ways to connect the computer to [a] big TV screen. I'm done chasing my audience with a technology they're not ready for. I'm happy with my own kind of people, and for the first time since I started this journey, there's apparently enough of them to build a business around and not have to work for the Man."

It's an honorable goal we can all relate to. And while it's still rough around the edges, it does seem like Joe is onto something with The Monster Channel. Where it goes from here, with the admittedly blank track record for previous incarnations of the same idea, is anyone's guess. What's clear when you sit down to talk to Joe, however, is that it almost doesn't matter. He's having fun being around "his people" and it's at its core that's what The Monster Channel is all about. **A**



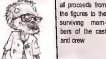
FOURTH CASTLE

Fourth Castle Media

Joe describes his business model as a "Woo-Lucasfilm," having his hands in all different types of genre-related areas. Here are a few of his other projects.

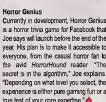
EMCE Toys

Joe's home-collectible offshoot that distributes through Fearwren. He started the site with an old friend Paul Ghyse, who made reproduction parts for old *Star Wars* Mega figures from the 1970s. Joe had the idea of marketing the toys as classic reproductions, and a home-only label was born. His first two releases, *Satan's Evil* and *Planet of the Apes*, were in his words, "a big hit." Through some legal maneuvering, Joe was able to nab the exclusive rights to *Night of the Living Dead* merchandise. Since the original people involved never saw any money from the film, he donates all proceeds from the figures to the surviving members of the cast and crew.



Working Stiffs

Joe's new line of bobble-heads, he describes as "turns," gory depictions of zombies in everyday professions — construction workers, I.T. nerds, etc. They're sculpted by Moises Jasin, and they're some of the funniest and most disgusting collectibles ever. I wanted to create something where everyone will see it and say, not only is it cool, funny and gory, but it's perfect for someone who suffers in their profession of choice."



Horror Genies

Currently in development, Horror Genies is a horror trivia game for Facebook that Joe says will launch before the end of the year. His plan is to make it accessible to everyone, from the casual horror fan to the avid *HorrorHound* reader. "The secret is in the algorithm," Joe explains. "Depending on what level you select, the experience is either pure gaming fun or a true test of your core expertise." **A**



"We've expanded a bit on the horror toys recently — a year ago we launched the first Universal Monster Megs in partnership with Diamond Select Toys, which we did to correct the historical mistake of Megs' original 'Mad Monster' line, which in retrospect look like bad Mexican knockoffs."

"And our big hit this year was the 'Create Your Own Zombie Action Figure Customizing Kit,' which combines model kit assembly with the possibility of the Megs format. We made sure it was gory and gruesome as hell. The first order hasn't even hit the water from China and we've already had to go back and reorder." **A**



Did You Know? Fearwren's Zombie Outbreak Survival Kit has sold over 30,000 units to date, thanks to strong sales via online and convention availability.

SLASH & DINE

Let's be honest, we all know most remakes should never have been made, but *The Fly* is one of those rare exceptions. Sure, the original with Vincent Price was kind of cool for the time, but Jeff Goldblum mastered the art of disgusting his audience in the 1986 remake. There weren't any little human-headed flies yelling "Help me!", but instead David Cronenberg's version brought us a nail-splitting, put-some-hair-on-your-chest type of quality gore. *The Fly* has scenes in it that will forever be embedded in our minds and that's what we call a good movie. Now it's our job to up the ante on your movie-viewing experience, so we're bringing you these Fly-inspired dishes. 🦟



Maggot Sliders

Ingredients:

1 1/2 lbs ground beef / 2 tsp steak grill seasoning
1 Tbsp ketchup / 12 small burger buns
1/2 cup cooked rice / ketchup for garnish

Directions:

Mix ground beef, grill seasoning, and ketchup. Form into 12 patties. Pan fry or grill over medium heat until done as desired. Roll patties in rice. Place on buns and garnish with ketchup.

Jeff Goldblum'ing Onions

Ingredients:

1 very large sweet onion / 2 cups buttermilk
2 cups flour, divided / 1/2 tsp salt / 1/2 tsp pepper
1 tsp garlic powder / 1 tsp paprika / 12 ounces beer

Directions:

Cut about 1/2 inch off the top and bottom of onion. Cut onion into wedges, without cutting through bottom. Start with a cut across the middle, turn 90 degrees and cut again. Keep cutting until you can't cut any smaller. Add buttermilk to bowl and soak onion for 15 minutes.

Continued ...

Combine 1 cup flour, salt, pepper, garlic and paprika. In a separate bowl, combine beer and 1 cup flour.

Remove onion from buttermilk, shake off excess, dredge in flour mixture, then dip in beer batter. Fry onion right side up in oil heated to 350 degrees. Cook until golden, about 10 minutes. Remove and let drain on paper towels.

*Serve with ranch or BBQ sauce.



Brundle Juice

Ingredients:

6 kiwi, sliced / 4 oz pineapple juice / 4 oz vodka

Directions:

Muddle kiwi in cocktail shaker. Add pineapple juice and vodka. Stir and pour into glasses. Serves 2.



FROM BEYOND

DISCOVERING HORROR'S HEROS

MARK SHOSTROM • by Kristy Jett

To many hard-core horror nerds, Mark Shostrom needs no introduction. However, for the uninitiated, the man is a master of horror who helped revolutionize special makeup effects in the '80s and '90s. On the sets of *Evil Dead 2*, *A Nightmare on Elm Street 2* and *Phantasm II*, Shostrom helped create some of the most iconic images ever to haunt our dreams. At a time when practical effects were the norm, he took them to new heights—inspiring the likes of Greg Nicotero, Robert Kurtzman and Howard Berger (among many others), all who have since moved on to their own studios and made names for themselves.

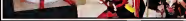
Shostrom's career began with a stint assisting Rick Baker on David Cronenberg's *Videodrome*. Within a few short years, he was heading his own studios and racking up Saturn Award nominations for his work on *From Beyond*, *Evil Dead 2* and *A Nightmare on Elm Street 3: Dream Warriors*. After much success, he joined the makeup union in 1994 and went from "doing his own thing" to helping out and/or being the "union guy" on other productions. In addition to reuniting with Baker on features like *Men in Black*, Shostrom found himself on the sets of *The X-Files*, *Buty the Vampire Slayer* and *Star Trek: Voyager*, ultimately winning three Emmys in four

years for his TV work. Soon after, he began teaching special effects makeup and did so until 2010—teaching over 3,000 students in the process.

Last year, Shostrom and his business partner, Maria Amrhein (a trusted friend and talented effects artist in her own right), broke ground on a new company, Hello Boss Effects. Their recently launched Web site—created by Dustin McVell, writer of *HorrorHound* #17's *Phantasm* retrospective—features over 1,200 pages of detailed content including extensive galleries of the FX wiz's work, both on screen and behind the scenes (helloboss.net). Hello Boss Effects is currently negotiating a few different projects both in and outside the horror genre. (Shostrom is quick to explain that while he loves horror, he is willing to work in any genre as long as the script is good and the filmmakers have enthusiasm for the project.)

While he may have been out of the horror spotlight in recent years, Mark Shostrom never really went away. With the inception of his new company, he is ready to dive back headfirst into what he does best. No doubt we'll be hearing a lot more from him and Hello Boss in the coming years. 🍷





Sweating heat and humidity with lines of people for as far as the eye can see sets the scene for what is the grandest of all pop-culture multimedia conventions anywhere. In contrast to San Diego Comic-Con, where the "industry" is the prevalent power behind the event, DragonCon in Atlanta, Georgia, held annually every Labor Day Weekend, is the alternative, where fans are the power—and make no mistake, the fans are a force to be reckoned with!

DragonCon celebrated its 25th anniversary this past Labor Day with an ever-expanding feast of science fiction, horror, fantasy, gaming, pop culture, literature, art and film that is rivaled by no other. Distilling energy behind this giant is the fan involvement from its own organizers: fans themselves who spend the entire year planning, coordinating and building such show, down to the fans who attend and make this show the best that it is!

Record numbers of fans attend the annual celebration with an almost religious devotion to the show to end all shows. The vast majority of attendees tailor their own costumes which are some of the most elaborate around and many screen accurate—in an attempt to show their respect, passion and their geek, which runs in all of us! Fans! There is hardly no part of pop culture which is not represented in some form, and this unites the masses in a way that most shows who cater to a specific genre can't achieve.

The DragonCon program is a massive book, a

downloadable PDF, and this year a downloadable app with schedules, info and more to plan out a customized experience to fit the taste of each fan. There is no possible way to attend all the gaming, films, literary reads, contests, events or panels in one weekend. You could take a trip in the DeLorean and return five times, and still never attend all the events lined up at DragonCon. The show takes up the space of its five host hotels and fills them to capacity. The halls, altiums, and every walkway are full with attendees donning their varied costumes being photographed by nearly everyone that walks by.

Preparation is definitely in order when planning a trip to DragonCon! Con! Con! Con! events and panels start gathering lines of eager fans hours prior to their start time. Thankfully, DragonCon excels at making information readily available to help congoers find their way around and get to the events they are excited about. There is even a DragonCon channel that runs in all the host hotels playing to an Adult Swim-type format with edgy, music videos and spoofs of all types of film and pop culture. DragonConTV is also informative and offers schedule changes and important show notices. Plus, the channel gives those recovering from their trek to and from an event the chance to sit down



and relax. Certain costume contests and panels are also shown on DragonConTV for those who may have missed it, which is a great bonus! HorrorHound has been in attendance for the past three years, and has seen horror and sci-fi increasingly become a major part of DragonCon's theme. The number of guests who have a history of work in the horror genre has grown considerably as reflected in the programming which now has zombie, classic and modern horror representations. This year offered the attendees an array of guests from *The Walking Dead*, *The Blood*, *Being Human*, *Body* and the *W-Fives*, among others—plus Robert Englund, Lance Henriksen, Tony Todd, Elvira, and many others from such film and TV shows as *Silent Hill*, *Thick R Trest*, *Boonchuck Saints*, *Whore*, *Turn*, *The Dead Zone*, *The Mad*, *Harry Potter*, *Star Wars*, *Ghost Hunters*, *Back to the Future*, *Battlestar Galactica* and still tons more. DragonCon is also known for bringing some of the biggest icons in film and comics, and this year presented none other than William Shatner, Carme Fisher, and the legendary Stan Lee, whom this writer was fortunate to get a photo opportunity with!

DragonCon offers plenty of fare to satisfy the horror and sci-fi fan with the numerous guest and film

Q&A panels, as well as interactive group discussions and programs. On Friday of this past event, DragonCon played host to a great panel called "Icons of Horror" where Robert Englund, Lance Henriksen, and Tony Todd gave insight into the workings of the horror-film industry and their roles in a genre that has seen so many waves of change throughout the years. This panel was extremely insightful and a great opportunity to hear some unscripted behind-the-scenes stories. A unique and unexpected situation took place when a horror fan stood up during the question session and proposed to his girlfriend—instantly there was a realization of the reverence genre fans and con-goers have for these events.

Where so many shows claim they offer something for everyone, DragonCon actually follows through and leaves you begging for more. If you attend DragonCon, chances are you will never miss another show and it will become another part of your yearly routine! Horror fans take notice, there is a place for us outside of our own beloved gatherings where we are welcomed amongst the community that is DragonCon! It's an experience like none other—enjoy the fanboys, geeks, gamers, nerds, and yes, hotties too!—Trevor Collins

For more information go to www.dragoncon.org.



A Brief Interview with Edward James Olmos

Dexter, a show loved by many fans and one of the best horror-related series to appear on television, was given representation again this year with a return from previous guest Jude Bernz as well as the great Edward James Olmos, who is part of Dexter's sixth season. Known for his roles in *Alita*, *Vice*, *Selena*, *Blade Runner* (as Gaff), *Battlestar Galactica* (as Admiral William Adama), and his Oscar-nominated role in *Stand and Deliver* (as Jaime Escalante), Olmos was kind enough to sit down with me and briefly discuss his new role in Dexter as Professor Geller. In a show such as Dexter, where there are many twists, turns, and the path can change as often as Dexter's mood, there is a large amount of secrecy in what his role will offer the show and Dexter in his continued journey with his dark passenger.

When I asked Edward James Olmos

what he could tell us about his character in Dexter—Olmos replied, "The fact that I'm a professor of Theology, so you know... God comes into the picture." And how did the role come about on Dexter? Olmos said, "The role chose me as I mean, Dexter was a program that reached out to me. I found it to be



really well written... very deep. I think it's the darkest show to ever be placed on television in the history of TV... no doubt in my mind." There is a sure to be a new layer of complexity in the web of situations and challenges Dexter has already seen, and it will be exciting to see Olmos' contribution to this stellar cast and what his character has to offer the show! The sixth season of Dexter is currently airing on Showtime.

—TC

Remake Status: Steven C. Miller was attached as the director for a proposed remake of *Motel Hell* to be produced by Twisted Pictures. Although, the project stalled near the end of 2008.

Remake Status: Last November, Warner Bros. announced plans to reboot *Buffy the Vampire Slayer* as a new feature film (ignoring the history of the TV series and without creator Joss Whedon). It is still in development.

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Ripley's HAUNTED ADVENTURE

by Jason Hignite

Ripley's has been the undisputed leader in bringing the weird and bizarre to light for many years. But, Ripley's is equally adept at bringing things to the dark. You may have the perception that Ripley's is whimsy and farcical ... well, you had better leave that at the door when you visit their haunts. Ripley's Haunted Adventures are hard-core, intense, industrial-grade horror. Having access to some of the world's best prop builders, artists, lighting designers, and interior layout specialists with a sense of illusion and disorientation ... Ripley's resources are seemingly limitless. But the best part? You don't have to wait until October to get the crap scared out of you! Ripley's Haunted Adventures are open year round with locations in Myrtle Beach, South Carolina; Gatlinburg, Tennessee; and San Antonio, Texas (even hosting haunts in Thailand and India). Each haunt is unique from the others, but they are all uniquely Ripley's.

While recently in Myrtle Beach, I paid a visit to the Ripley's attractions – the aquarium, the museum, the mirror maze, the moving theater ... all absolutely cool – as well as our gracious host Chad Neiderland; the local Ripley's attractions manager and Guinness Book record holder for ... well, tons of things that require super-human strength. We decided to go through the haunt last ... that was the best decision I made that day. The haunt is beautiful and terrifying. The sets are rich and complete, with attention paid to every conceivable detail. Some of it is tactile, inviting you to touch. But watch it: you WILL get more than you bargained for. Each room brings its own physical, mental and emotional experiences, from the disturbing to the outright morbid. This haunt is not for young children. In fact, kids under 6 are not even permitted.



Monster Cast

"Stumpy" acts as the Barker, calling people in. With a great mix of dark humor, sarcasm, and wit, there was always a crowd gathered. The other actors are encountered repeatedly throughout the experience, bringing each scene to life – or death – whichever the case may be.

The inside dead are led by "Reynolds Wrapp," a 300-year-old zombie that will eat any human who speaks to him and peel off their skin and fold it into a funny-looking hat ... "gore"-igami! He also acts as your guide. He gives you the rules, tells you what to expect, and warns you that breaking the rules will result in being eaten. The rest of the crew includes the ominously creeping dead, the crazy wall climbing dead, and the intimidating, hulking dead. Even the disturbing backwoods dead show up from time to time, moving in far too close, smelling your hair, asking if you like cartoons, then wailing off into the darkness.

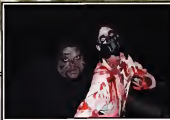
According to Joseph Barnett, haunt manager, Ripley's intent was to "create a haunt that fit the Ripley's brand with more darkness and provide the best all around horror experience." Few entities truly understand the miscable like Ripley's, and the talent at their disposal is among the best in the world. The haunt is constructed as if to look deconstructed, dilapidated and rotting. Most haunted attractions attempt this look, but few even come close to what the designers and artists from Ripley's can bring.

If you have been to a Ripley's attraction (museum, aquarium, "oddfitorium," etc.) ... especially if you have been to a few of them, you know that Ripley's attractions have a certain "flavor." They have done a great job of establishing a brand and a product that translates to all of their locations. When you are in Ripley's, no matter where it is, you KNOW its Ripley's without seeing the sign above the door (or below the door, if it happens to be one of their "upside-down buildings"). Ripley's Haunted Adventures make a drastic departure from their standard attraction palate. You still know it's Ripley's; but the intent is not to inform you, "wow" you, impress you, or challenge you. Every step, every accent on the wall, every stitch in the actors' clothes is there for only one reason – to scare you to your bones.

Guests, or should I say "Victims," are led through an amazing labyrinth of backrooms and alleys, forgotten halls, and killing floor after killing floor. The layout twists and turns leaving you disoriented. Cannibalism, torture, phantoms,



Ripley's Haunted Adventure is a collection of animatronics, amazing special effects and brilliant actors, and like most haunts, it's the actors who sell it! It begins on the sidewalk along the street – strolling along North Ocean Boulevard in Myrtle Beach – as you pass the giant ferris wheel ... the Italian-ice shop ... the Gay Dolphin ... and, as you stand pondering the social issues facing GLBT aquatic mammals, you hear a voice over your shoulder. You turn to see a half torso balanced precariously on a boney spine and pelvic bone, and then it talks to you! This is but the first of several ... umm ... "interesting people" you meet at Ripley's haunt.



the insane, the forgotten, the damned – they all are here. Blood is used sparingly, which makes it much more impactful when it is used. Therefore, much of the gore is implied, which is refreshing. So many haunts rely on copious gore. Guests aren't really frightened as much as they are simply grossed out. Ripley's gets inside your head and puts fears to the fore. The dark, the dead, clowns, spitters ... trust me ... they have something for everyone.

Afraid of the dark? Things jumping in your face? Zombies or spiders? Close spaces? ... Afraid of all of the above? ... well then, I don't know what to tell you. If you are afraid of any or all of the above, and love it? ... Ripley's haunts are waiting for you.


So, next time you are in Myrtle Beach, take in the sites, shop, swim in the ocean, grab a bite ... but make sure you make a stop at 915 North Ocean Boulevard ... and tell Stumpy I said hi.

For more information on Ripley's Haunted Adventure, Myrtle Beach, South Carolina please visit them online at: www.ripleys.com/myrtlebeach/your-visit/haunted-adventure.

Fun Facts:

Ripley's Tennessee haunted attraction is reported to have been once occupied by the Grimsby & Stresaper Casket Company. In 1891, a building was constructed on top of an ancient cave in the little town of Gallinburg. The locals referred to the cave as "The Sinks." Legend has it that people who go into "The Sinks" never come out ... and if they do, they have completely lost their mind. Continuing disappearances were blamed by the townsfolk on the mysterious casket company that operated 24 hours a day. A list of names was compiled of the Gallinburg natives who had gone missing, and in 1926, both Grimsby's and Stresaper's names (owners of the casket company) were added to the list. The superstitious townspeople boarded up the eerie structure, even constructed a false storefront façade. Ripley's acquired the building in 1989 and began giving tours of the old casket company. The Haunted Adventure attraction was built within the facility ... but, the structure remains the same ... even the original elevator, which still works. 🚫

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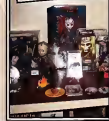
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FANTASY COLLECTOR'S SPOTLIGHT



FANTASY Chuck Bulgrin

This issue's Collector Spotlight comes from Chuck Bulgrin (seen in the center of this page holding the prized piece in his collection, an original Ken Kelly artwork of Godzilla vs. Rodan). Chuck wrote, "I've been a horror fan since I was a child, and love attending HorrorHound Weekend." Check out his autograph picture collection and Bruce Campbell bookcase! 🍷



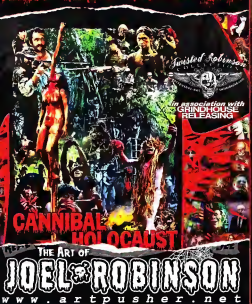


HAUNTING GOODIES:

An excessive number of new Scream-based Halloween products flooded the marketplace over the haunting season — especially in drug stores like Walgreens. The license was given new life thanks to the release of Scream 4, and shown on this page are a number of priced-to-sell items, including a treat sack, GIANT-sized "door decor," goblet, pathway markers, animated plaque, "Screamers," bottle opener and pendant. For some reason a "talking" rotary phone was also released. While it's cool, it is still ... confusing (considering Scream ushered in the era of the cell-phone killer). A few Nightmare on Elm Street items were also released, including an animatronic Freddy Kruecker, a Freddy Kruecker candy dish and a glove on a stick.



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THEY CAME FROM THE KRYPT!

by Jon Kitley

Everyone knows uber-producer Roger Corman's reputation for making movies on a very low budget in a very short amount of time. But not many know about a director who was not only doing the same thing in Texas, but for about a quarter of the money. For this trip down into the Krypt, we want to highlight a couple of flicks that make Corman's movies look like summer blockbusters, as well as the mastermind behind them, the films: *The Eye Creatures* and *Zontar: The Thing from Venus*. The man: Larry Buchanan. Get your cowboy boots on because we're heading down to the Lone Star State for a lesson in low-budget guerilla filmmaking ... Texas style.



Antagonizing Bel-Air Double Feature

Buchanan started out like a lot of filmmakers, in front of the camera rather than behind it. But growing up in an orphanage with no industry connections, it proved rather difficult to break into the acting business in the '40s. Failing to land rent-paying gigs on either coast, Buchanan decided to return to Texas and make his own films. And once he started, there was no stopping him. In the years that followed, he made serious dramas (*The Trial of Lee Harvey Oswald*, *Goodbye, Norma Jean*), exploitation titles (*Under Age*, *High Yellow*, and *Free, White and 21*), and, of course, plenty of sd-filth-or schlockfesters.

(*Mars Needs Women*, *Curse of the Swamp Creatures*, *Mistress of the Apes*) to keep fans of Z-grade movies very happy.

Like any low-budget raconteur, he had plenty of adventures along the way. Such as being hired to make a movie featuring a Texan oil tycoon's mistress, only to have the completed reels launched into Lake Dallas after the "starlet" ran away with a local disc jockey. Or being told he could make any kind of feature he wanted, as long as the following guidelines were adhered to: "Lots of nudity, very little dialogue, and all [you] can spend is \$8,000." The resulting feature, *The Naked Witch*, became a huge hit at the drive-ins, bringing in over 10 times its budget. Each minor success led to another project ... and then another. While never really making it to the "big time," the scrappy filmmaker's efforts continued to earn enough money to keep making the movies that he wanted to make.

Buchanan proceeded to develop a Dallas-based artistic collective, people that would work for him both in front of and behind the camera. Over and over, there are plenty of names and faces that consistently pop up: Bill Thurman, Neil Fletcher, and Jonathan Ladford, all acting alongside whichever fading star Buchanan could land. Jack Bennett created several of the on-screen monsters, sometimes even recycling the same costume months later for another movie. Writer/director S.F. Browning (*Don't Look in the Basement*) started in Buchanan's sound department, while a young woman named Debra Hill was given a position as script supervisor because she wanted to learn the business. Years later, Hill would produce one of the most successful independent films of all time, *Phreaker*.

In 1965, Buchanan was hired by American-International Television to do a series of films to be sold to the television market.

The first assignment was *The Eye Creature*, a remake of 1957's *Invasion of the Saucer Men*. Of course, the challenge for Buchanan was how to produce an 80-minute, 16mm color feature on a sum of only \$30,000 (a significantly smaller budget than the penny-pinching original, especially considering that a sizeable chunk went to AIP contract player John Ashley to star in the picture). Released only eight years after the original, Buchanan added his own ideas to the script, while still retaining the anti-authority theme predominant in the '50s teenager films where the police, army, and any other authority figures are stupid, corrupt, or just don't believe/understand the younger generation. The creatures themselves look a bit like the Michelin Man, except covered with a bunch of little eyes. As fun as they are, Buchanan must not have had the funds for more than a couple full outfits – in one wide shot, you can see a group of approaching Eye Creatures ... with several incomplete monster costumes covering only the actors' heads and shoulders, their black leotards on vivid display. Nice.

Our second southern-fried Buchanan feature, *Zontar: The Thing from Venus*, is another Corman remake, this time of *It Conquered the World*. Again shot on 16mm for about \$30,000, Zontar featured John Agar in the Peter Graves role, with Lee Van Cleef replaced by Buchanan regular Tony Hutton. The plot is pretty much the same as the original: an alien from Venus comes to Earth to take over, gaining control over a scientist who falls for the creature's lies of a better future for Earth. Hutton in particular takes his character so seriously, delivering his less-than-Oscar-worthy dialogue with so much conviction that it makes his performance more entertaining than it has any right to be. While the film's titular monster has achieved nowhere near the iconic status of Paul Blaisdell's killer cumber (affectionately dubbed "Beulah") from *It Conquered the World*, it is still one of the best monster designs in Buchanan's filmography. A large bat-winged, three-eyed beast, it might have been nice to see the creature more often and outside of its cave lair, but then again, it probably wouldn't have looked as good out in the daylight!

Considering his films made money, entertained viewers, and kept him in the business for decades, Buchanan (who passed away in 2004) was a true low-budget success. Unlike some wanna-be auteurs like Ed Wood, this was a genuinely talented, underfunded artist who made his films last and made them cheap. While elusive and expensive, his autobiography, *It Came from Hunger: Tales of a Cinema Schlockmeister* (McFarland, 1998), is well worth tracking down; an entertaining read that also provides great insight into the Texas filmmaker. Unfortunately, these days Buchanan's name and films are only recognized by cine-mad fans or cult movies, where's no hope you'll decide to learn more, see more, and keep Discovering the Horror!



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NEXT ISSUE

Most kids today think vampires sparkle in daylight. The fangs, as it were, have been neutered from the post-Twilight blood suckers. While we have featured a number of articles in the past on the history of the vampire, next issue we will REALLY sink our teeth into this popular subgenre.

Celebrating the 25th anniversary of both *The Lost Boys* and *Near Dark*, *HorrorHound* will present two special articles on the history of these classic vampire movies. The release of these two features reinvigorated the interest in nosferatu for both horror fans and Joe Public as well. What set them apart from the classics like *Dracula* was that they were modernized. No longer monsters from the shadows, sleeping in caskets, the killers now hid in hotel rooms, campers and underground caves, snacking on Chinese food, watching television and listening to rock and roll. And that's the biggest aspect of these films that we will delve into. Titles of the time, including *Vamp, Night Night*, *Innocent Blood*, *Habib*, and *The Hunger* took the vampire out of his gothic element and gave him an air of sophistication as well as familiarity. They could be your neighbors, blending in with society... definitely not the over-the-top red-caped fiend sporting a widow's peak and a big medallion that we used to know. We look at the history of the films that make up this era as well as the less-celebrated titles that helped keep this subgenre alive.

Regular feature articles such as *Horror's Hallowed Grounds*, *Video Invasion*, *Kitley's Krypt*, *Movie and Toy News*, plus the return of *GoreHound* will fill next issue's content - as well as the voting ballot for the best in horror for 2011! ★



CONVENTION CALENDAR

Horror Movie Conventions and Autograph Shows:

Monster-Mania Con

March 9 thru 11th, 2012

Cherry Hill, New Jersey

www.monstermania.net

(Featuring Robert Englund, Tuesday Night and more!)

HorrorHound Weekend Columbus

March 23 thru 25th, 2012

Columbus, Ohio

www.horrorhoundweekend.com

(Featuring a Tribute to *Women in Horror*, *Natasha Henstridge*, a *Day of the Dead* reunion and more!)

Cinema Wasteland

March 30 thru April 1st, 2012

Strongsville, Ohio

www.cinewasteland.com

(Featuring Sergio Martino, John Saxon and more!)

Monsterpalooza

April 13 thru 15th, 2012

Barbican, California

www.monsterpalooza.com

Motor City Nightmares

April 27 thru 29th, 2012

Novi, Michigan

www.motorcitynightmares.com

Texas Nightmare Weekend

May 4 thru 6th, 2012

Dallas, Texas

www.texasnightmareweekend.com

(Featuring Ernest Borgnine, Tony Todd and more!)

WonderFest

May 26 thru 27th, 2012

Louisville, Kentucky

www.wonderfest.com

Film Festival and Haunting Tradeshow Events:

Buried Alive Film Fest

November 10 thru 13th, 2011

Atlanta, Georgia

www.buriedalivefilmfest.com

Shockfest of Hollywood

November 18 thru 20th, 2011

Hollywood, California

www.shockfilmfest.com

Hudson Horror Show

December 3rd, 2011

Poughkeepsie, New York

www.hudsonhorror.com

Nevermore Film Festival

February 17 thru 19th, 2012

Durham, North Carolina

www.carolina-theatre.org

The Indy Horror Film Festival

March 3rd, 2012

DeKalb, Illinois

www.indyhorrorfest.com

SXSW Film

March 9 thru 17th, 2012

Austin, Texas

sxsw.com/film

International Horror and Sci-Fi Film Festival

March 30 thru April 4th, 2012

Phoenix, Arizona

www.horrorouth.com

*See Next Issue for more show listings

Support your local horror shows and events! If we are missing a show you feel we should be covering, please e-mail us today at mail@horrorhound.com

Want to have your company's products or events featured in the pages of *HorrorHound*? Contact us via e-mail at mail@horrorhound.com or check out our Web site at www.horrorhound.com for more information. We urge you to let us know what we may be missing. Fans can contact us about news as well - and send us letters, questions, comments and content. Show your dedication to the horror community by submitting your original art, collection photos, stories, tattoos, etc.



HORROR HOUND HALL OF FAME HALLOWEEN

by Kenneth Nelson

In the last few years numerous classics of the horror genre have made their way into the HorrorHound Hall of Fame. Although our twisted little minds love and cherish each title spotlighted on the inside back cover every issue, very few of these films transcend the horror genre and become a part of mainstream pop culture. Our latest inclusion is truly an exception to this notion. It's one of those films in everyone's DVD collection regardless of whether or not they are a horror enthusiast and it has become traditional viewing every October 31st - John Carpenter's *Halloween*.

Released in October of 1978, *Halloween* was not an immediate smash at the box office. In fact, the film received a platform release that director John Carpenter claims only gained steam after a glowing review appeared in the *Village Voice*. The film was suddenly a hot commodity and the release was expanded to numerous cities around the country; however, most fans who got a chance to view "The Shape" during his initial theatrical stint didn't get to do so until long after the stellar holiday had passed.

Carpenter's picture, the concept of which was conceived by executive producer Irwin Yablans, focused on a minimalist plot - a babysitter is stalked by a killer on Halloween night. That killer would come to be known as Michael Myers, named after a producer on the director's previous film (*Assault on Precinct 13*) as a bizarre tip of the cap. Negotiating final cut and complete creative control, Carpenter managed to catch lightning in a bottle by blending incredible levels of tension with a masked killer and one of the creepiest scores in the history of cinema, resulting in the perfect concoction for what came to be known as the slasher film. Horror fans are well aware that Carpenter's recipe for success would go on to be often imitated yet rarely replicated over the following decade.

Halloween's starring role of Laurie Strode was awarded to a young actress named Jamie Lee Curtis - daughter of *Psycho's* famous shower victim Janet Leigh. Late co-writer and producer Debra Hill

made no qualms that she was aware of the horror connection and that casting Jamie may garner their little indie picture some much-needed publicity. Carpenter's original choice for the role was Anne Lockhart. Fortunately, Jamie Lee wound up securing the part of Laurie for her feature film debut - a role which eventually led to her crowning as the scream queen on her way to a long, successful mainstream career appearing in such hits as *True Lies*, *Trading Places* and *A Fish Called Wanda*.

The other starring role - that of crazed psychiatrist Dr. Sam Loomis (named after John Gavin's character in another nod to Hitchcock's *Psycho*) wound up going to famed British character actor Donald Pleasance, most recognizable

HALLOWEEN



THE NIGHT HE CAME HOME!
MICHAEL MYERS. THE BOY WHO KILLED. A PSYCHOLOGICAL THREAT.
WITH JAMIE LEE CURTIS AND DONALD PLEASANCE IN THE CAST.
LARRY FORD. JOHN CAULFIELD. JOHN CAULFIELD. JOHN CAULFIELD.
LARRY FORD. JOHN CAULFIELD. JOHN CAULFIELD. JOHN CAULFIELD.

from his portrayal of the Bond villain Blofeld in *You Only Live Twice*. Believe it or not, the role was offered to two other actors with more prestigious horror resumes than that of Pleasance, genre legends Christopher Lee and Peter Cushing. Both gentlemen turned down the part, one in which Donald Pleasance brought to life and made his own, reprising the role four more times before his passing in 1995 at the age of 75.

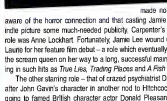
Although *Halloween* was not John Carpenter's first turn at sitting in the director's chair, the film proved to be the framework for which a long and illustrious career in genre filmmaking would be built upon. Few directors have orchestrated as many pictures deemed classics as many horror fans would argue are true of those on Carpenter's resume. From the sci-fi horrors of *The Thing* to the more traditional scares found in films like *The Fog* and *Christine*, Carpenter seemed to churn out one great picture after the next throughout the late 1970s and into the 1980s. Carpenter was not just a master of horror, but a master of genre-bending too as evidenced by such cult classics as *Escape from New York*, *They Live* and *Big Trouble in Little China*.

In the 33 years since its release, *Halloween* has not only become one of the marquee films in the history of horror cinema but also a commercial juggernaut that is largely unmatched by its celluloid peers. Although John Carpenter never returned to direct another entry, his film gave birth to seven sequels all which centered on Michael Myers as the stand-alone third installment, *Season of the Witch*. In 2007, shock rocker Rob Zombie directed his own re-interpretation of the classic which also received a sequel just two years later. With 10 *Halloween* films in the can and more surely on the horizon, I guess you really can't kill the boogeyman.

Sequels were not the only thing spawned by *Halloween* as a slew of merchandise has come along for the ride too. Action figures of every scale, video games, costumes, masks, dolls, books, decorations, snow globes, T-shirts - name a product and it has probably been released at some point with a Michael Myers tie-in. In fact, Myers has come to stand alongside Freddy, Jason, and Leatherface for the modern generations in the same way the Universal Monsters stood as the epitome of horror for their parents.

So, as the air bites you with a chill and the leaves begin to turn, shut off the lights and pop this issue's Hall of Fame inductee - John Carpenter's

Halloween - into your DVD or Blu-ray player. Annual viewing of this slasher classic has become ritual as much as carving pumpkins and trick or treating. After all, isn't everyone entitled to one good scare? ♦



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